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The ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



Madonna and Child:
Antonio Rossellino
Florentine, 1427-1478
Included in the great Kraus Collection of Italian Art given to the National Gallery. See Page 5.

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

One Issue Only

THE CHARGE made against the Trustees of the Metropolitan Museum of Art on this page July 1 was that of incompetent art judgment—nothing else. As an outstanding effect of this incompetency, the editorial cited the generally acknowledged failure of the Hearn collection of contemporary American paintings to reflect the best in American art in recent years.

In answer to the charge, Emily Genauer, art editor of the New York *World-Telegram* wrote a "Defense and Criticism of the Metropolitan Museum" which so tends to obscure the main issue that a rescue line needs to be thrown out quickly to save it from being engulfed by a tide of economic, political and other extraneous waters.

Writes Miss Genauer: "Considering the new list of purchases [referring to those announced on page 14 of this issue], and considering, too, the fact that during the past five years there have been 93 works purchased in all, I fail to see how anybody can claim that the Metropolitan has been ignoring our living art."

The issue is one of quality, not quantity, and Miss Genauer's conclusion is in the present instance non sequitor. Whether the trustees buy 93 paintings at \$300 each or 3 paintings at \$9,000 each is not the question. The Hearn fund can lawfully be used only for the purchase of contemporary American paintings, and the trustees have no alternative but to use it thusly.

But the claim was made that the selection of the 93 paintings has not been up to professional standards. This, Miss Genauer admits to be true, citing seven specific artists and "a dozen or so others," who have been "unworthy of purchase." She then offers this strange excuse for their presence in the Hearn collection:

"Since the human element—'knowing somebody'—still enters into practically all transactions, from buying pictures to hiring someone for a job, and since errors in judgment, if that's what the questionable choices really represent, are more to be desired than the too-cautious hesitation to express judgment (through purchase) at all, and since there's no single person or committee of persons in the art world whose judgment everybody will agree is infallible, I hardly see the reason for the continued onslaught."

To repeat—the Hearn money must be spent upon contemporary American paintings and therefore a "too-cautious hesitation to express judgment through purchase" is a practical impossibility which no one has advocated. But expert judgment is advocated as it is in medicine, law, business, horse racing and all other departments of life in which everyday people discern a vast difference between expert and inexpert without worrying about that other practical impossibility, infallability.

Miss Genauer next offers a set of complaints of her own about the Metropolitan Museum which, paradoxically, attack the trustees on matters upon which they are expert!

Why, she asks, does not the City of New York, which contributes about \$400,000 annually for maintenance of the Metropolitan "have the right to staff it with guards, atten-

dants and engineers and the like who have passed the city's civil service examinations and are on the waiting lists for jobs?" (What! Replace the present splendid corps of Met attendants with those arrogant ward-heeler who infest the downtown municipal buildings?)

Why, she asks, "shouldn't the city, since it hands over that much money, have the right to check the museum's budget to learn whether its private resources from investments and such aren't perhaps enough to cover the maintenance costs as well, so the city's funds can be used for some other purpose (as hospitals or relief) for which there is no other source of funds but the city treasury." (Isn't this the same red herring that was dragged across the path of the St. Louis bronze cat? Is art a dispensable luxury?)

And why, finally, asks the critic, "should the museum be exempt from paying city sales tax on photographs, pamphlets and reproductions it sells," and why does it "continue to sell German-made color productions?"

These are matters that this page prefers to leave in the more expert hands of bankers and executives who know something about management, maintenance, sales, public relations and the like—men such as J. P. Morgan, George Blumenthal, and Thomas W. Lamont of Wall Street, Myron C. Taylor of U. S. Steel, Thomas J. Watson of International Business Machines, Samuel H. Kress of the great Kress chain, and the score of other top-notch successful American business men who form the Metropolitan's Board of Trustees.

But quality in art is another matter and the only one of import in the present discussion. Why, since the present board of trustees does not comprise the greatest *art* experts in America, has not that board engaged a committee that does, and given it full authority and full responsibility for all Hearn purchases?

To the Patrons

TO THE INDIVIDUALS and organizations listed on page 20 and following, comprising the 1938-39 Patrons of THE ART DIGEST, the editor and his staff give their sincerest thanks.

These patrons have demonstrated their faith in the magazine, its stewardship, and its dedication to a better American art through practical, life-sustaining means. They have responded to the magazine's call for support over and above the regular annual \$3 subscription charge. Some—Annual Patrons—have subscribed for two years, sending \$5 instead of \$3; others—Double Annual Patrons—have contributed more than \$5, either in the form of subscriptions for friends or long term subscriptions for themselves. A third type—Life Subscribers—have sent their check for \$25 to the magazine to express the greatest faith possible in a publication: that it will endure.

The faith is justified; THE ART DIGEST will endure. In a year that has seen an alarming mortality in the publishing field, this statement is not made in quavering tones, nor, at the other extreme, with any trace of bravado. It is made with calm conviction. The bond that has welded together the hundreds of patrons listed in this issue, embraces thousands of other subscribers. It weaves down and across the 48 states of the Union, to countries far away, and returns back to the office of THE ART DIGEST to be joined there to itself. Its circle widens continually as readers tell their friends of THE ART DIGEST, as more average Americans gain a wholesome new interest in art, and as the magazine gains in leadership.

Faith is nothing, if not growing. Those who are putting in their efforts year in and year out to the publishing of THE ART DIGEST have never been more confident of its destiny. Nor have they ever been more certain that this unfolding destiny rests always upon a growing faith on the part of the readers.



THE READERS COMMENT

Pure vs. "Pure"

Sir: In the current issue of your ever excellent ART DIGEST, I read that the Toledo Art Museum has produced a nice new label for America's Best: "PURE" PAINTING. Unfortunately no definition was given for the word "pure." Looking it up in the dictionary I find:

PURE... Free from mixture, containing no foreign or vitiating material; unadulterated; genuine; free from defilement, innocent; refined. Having a single tone, as an unaspirated consonant: Not connected with or aided by anything else; absolute; mere; sheer. SYN: Absolute, chaste, classic, classical . . . holy and virtuous and so forth."

This, of course refers to PURE and not "PURE." I know perfectly well that a set of quotation marks hung over the right and left of a word can give it a sort of inverse back-spin that lands it nowhere, or back again where it wasn't. Perhaps "pure" painting is something like that.

—ANDRE SMITH,
Stony Creek, Conn.

Spit Curl Semantics

Sir: The July 1st issue of THE ART DIGEST carries a reproduction of a Toulouse-Lautrec painting titled *L'Accroche-Coeur*. Below you say, "The French Call Spit Curls, 'Heart-breakers'." "*L'accroche-coeur*" means in English "heart rack" and not "heartbreaker." This correction is offered only to give this excellent work its properly translated title.

—HALE WOODRUFF,
Atlanta University.

(Spiers and Surenn's and Edgren and Burnet's dictionaries—both in standard library use—translate *accroche-coeur*, as "heart-breaker (curl)," and give as one connotation of the verb *accrocher*, "to rent or tear" as well as "to hang." Anyway, how could Gallic ardor treat a heart like a hat, to forego the exquisite pain of breaking before a spit curl?—Ed.)

Lincolnesque, Not Lincoln

Sir: May I, through your columns, correct Violette Palumbo on the "fuss about the supposed statue of Lincoln," for the Federal Building at the World's Fair.

The contract awarded me because of placing in the competition for a sculpture of Unity, June, 1938, does not demand, suggest, or imply that I should model a figure, portrait, or in any way indicate Abraham Lincoln. The statue in the contract is called "The Rail-Joiner." The name of Lincoln never occurs in my contract with the New York World's Fair Commission.

What has been lost sight of in this "fuss" is the fact that the original bulletin on the competition invited American sculptors to present sketches for their conception of an American form of "Unity" or "Peace." History or contemporary life might supply our motif. I chose the subject "Unity," expressed by a young, Lincolnesque figure joining two fence rails. When I was informed that I had been placed second in the competition I was gratified. When I spoke to various artists, members of the Section of Fine Arts, members of the Jury at the exhibition of the

[Please turn to page 161]

SUMMER EXHIBITION

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The Art Digest

The National Association of Women Painters & Sculptors

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The Art Digest

THE NEWS MAGAZINE OF ART

VOL. XIII

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Adoration of the Shepherds: GIORGIONE. Venetian 1477-1510
Recently Purchased from the Lord Allendale Collection



Meeting of St. Anthony and St. Paul: SASSETTA
(Stefano di Giovanni) Sienese 1392-1450

Kress Gives His Great Italian Collection to National Gallery

REALIZING A HOPE expressed by its founder, the late Andrew W. Mellon, the National Gallery of Art last month moved for all time out of the class of a one-man memorial and into the ranks as one of the world's greatest museums with the spectacular announcement of the gift of the Samuel H. Kress collection of Italian paintings—a collection pronounced by most authorities as the world's greatest private gathering in its field.

The announcement was made July 12 while Mr. Kress, a New York chain-store magnate, was on the seas en route to Europe on a vacation. Concurrently, it was announced that Mr. Kress and Mr. Joseph E. Widener of Philadelphia had been elected as new members on the museum's board of trustees. Behind this latter news an eager art world immediately read a happy implication: that the great Widener collection, too, is destined for the National Gallery.

On every possible occasion during the negotiations of his gift to the nation, Andrew Mellon stressed his hope that "other citizens will from time to time contribute works of highest quality to form a great national collection," around the nucleus of his gift. With the Kress paintings this becomes a fact already accomplished. The museum's opening, scheduled for a year and a half hence, now looms as the greatest art event in the offing.

The Kress gift comprises 375 paintings and 18 sculptures of the Italian school selected from a collection of as many more again which was at one time appraised by the late Lord Duveen as exceeding \$25,000,000 in value. The paintings embrace all important periods in Italian art from the early primitives to the 18th century masters and was once termed by Bernard Berenson as a collec-

tion which combines the features of two general types, one such as the Frick, Widener, Gardner collections containing only masterpieces and the other, such as the Johnson collection which constitutes a historical series. "The Kress collection combines both," he wrote, "satisfying students and amateurs."

Practically all of the stars in the Italian firmament are represented among the 375 paintings. Among them are Duccio, Giotto, Simone Martini, Sassetta, Fra Angelico, Masolino, Piero di Cosimo, Girlandaio, Mantegna, Gentile and Giovanni Bellini, Titian, Giorgione, Tintoretto and others. Among the sculp-

tors represented are Desiderio da Settignano, the ever popular Luca and Andrea della Robbia, Verrocchio, Rosellino, Sansovino and others.

"Art critics who have seen the Kress collection," said David K. E. Bruce, president of the gallery's board, announcing the acceptance of the gift, "write in praise not only of the beauty and quality of the paintings but also of their fine condition. Mr. Kress has spared neither effort nor expense to conserve these works of art so that they may be fully appreciated and seen at best advantage. Experts state there is no private collection in the world, and very few museums, which can illustrate in as complete a manner as the Kress collection the development of the Italian School of painting and sculpture during the Renaissance period. When this great collection is installed in the National Gallery, with the other masterpieces already there, this newly established Gallery will immediately become one of the outstanding centers for the study of the Italian School of art, not only in the United States, but in the world."

Following are comments by world authorities concerning the importance of the Kress collection. After seeing it recently on his visit to the United States, Kenneth Clark, director of London's National Gallery observed that:

"There can be no doubt that it is one of the most remarkable collections of 14th and 15th century Italian art ever formed. It is very comprehensive, containing masters hardly represented in any other American collection; and Mr. Kress has managed to assemble a number of real masterpieces of a kind one had supposed no longer available."

Another noted expert, Dr. Wilhelm Suida, author of *Leonardo und sein Kreis* and found-





Calling of Peter and Andrew: DUCCIO. Sienese, 1255-1319. Purchased for \$250,000 in 1935, this panel is one of the most famous of the Kress treasures.

er of the German art magazine *Belvedere*, made the following statement:

"The Samuel H. Kress collection is of an unique character. No other American collection or museum or scarcely any European museum gives such a universal idea of the development of Italian painting, beginning with Cimabue, Duccio and Giotto, and ranging through Gentile da Fabriano, Masolino, Domenico Veneziano, Francesco Cossa, Giovanni Bellini and Carpaccio to Titian, Tintoretto and Veronese."

"Every school is represented by characteristic examples, some by rare painters such as Zenale, Bembo, and others not to be found even in museums of their own province."

"There are in the Kress Collection masterpieces of the very first rank which would be considered as 'piece de resistance' in any museum in the world...."

"Taken as a whole, the Kress Collection is the most complete representation of the Italian School known to me in private hands the world over."

Count Contini Bonacossi, of Florence, has cabled:

"Consensus of opinion among European art circles is that the Kress Collection is the most important, extensive, best organized body of Italian painting of high quality which has been assembled by any individual in modern times."

Professor Roberto Longhi, author of *Piero della Francesca* and editor of the Italian art review *Pinacoteca* says: "In my opinion the (Kress) Italian collection by reason of wide range of artists represented, their accurate selection, and the exceptional quality of many pieces must be considered today as the most important in the United States."

Mr. F. Mason Perkins, the author of an important work on Giotto and a specialist on early Italian painting, has cabled of the Kress collection: "In scope, qualitative level, varied interest unquestionably most important collection Italian painting in America."

An exchange of letters between Mr. Kress

and the President of the United States was made public at the time of the announcement. In his letter to President Roosevelt the New York collector wrote: in part:

"Recalling the interest which you expressed in art in our country when I called on you several years ago, I am writing to inform you, regretting that I cannot do so personally, that I am arranging to give to the National Gallery of Art in Washington for its official opening, my collection of Italian paintings and sculpture, which conclusion I arrived at after various conversations with representatives of the Gallery for over a year."

"This will require the removal of practically all the paintings from my home, making of course, a great change there but I feel that any loss in that way will be compensated by the knowledge that my collection of Italian paintings and sculpture, into which I have put much time and great investment, will have found a permanent home."

President Roosevelt replied:

"Your decision to present to the people of the United States your priceless art collec-

tion is in keeping with the broad spirit of the Congress in establishing the National Gallery of Art, primarily as the home of the Mellon Collection. It has been the hope of those who have the welfare of the National Gallery at heart that other private gifts would supplement the treasures included in Mr. Mellon's Collection.

"I am, therefore, most grateful for your letter of July 1st, in which you embody a letter to the Board of Trustees of the National Gallery of Art, setting forth the generous terms of your proposed gift. Not only are the treasures you plan to bestow on the Nation incalculable in value and in interest, but in their bestowal you are giving an example which may well be followed by others of our countrymen, who have in their stewardship art treasures which also happily might find a home in the National Gallery."

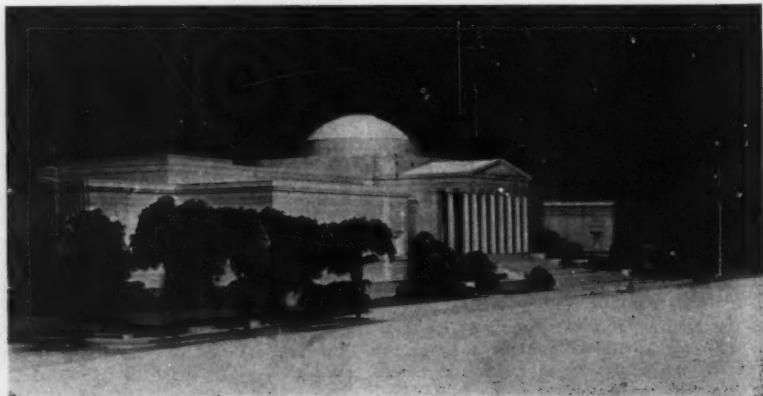
"I feel that your proposed donation is a decided step in the realization of the true purpose of the National Gallery."

Mr. Kress, who is unmarried, was born in Cherryville, Pennsylvania, in 1863, the son of John Franklin Kress and Margaret Dodson (Connor) Kress. His ancestors fought in the Revolutionary and Civil wars. After starting his career as a school teacher he subsequently founded a stationery store in a nearby town and later purchased a wholesale stationery and toy business in Wilkes Barre, Pa. Ten years later he was the owner of ten chain stores in the South, the nucleus of the group of 240 S. H. Kress & Company stores now operating from coast to coast as one of the nation's greatest chain store enterprises, which Mr. Kress now heads. He is also a trustee of the Metropolitan Museum of Art and president of the Samuel H. Kress Foundation, established by him in 1929, which has donated more than 70 Italian masterpieces to many American museums and colleges.

Besides collecting Italian art, Mr. Kress has shown great interest and love for Italy by providing for the restoration of a number of rooms in the Ducal Palace at Mantua, and, more recently, for the restoration of the renowned Mantegna frescos in the same palace. He has also furnished funds for restoration of monuments in Ravenna, Spoleto and other places; and the Italian government in grateful acknowledgment of his services has elevated him to the Order of the Crown of Italy with the rank of Knight of the Grand Cross.

In recent years, the New York merchant has been one of the world's most active buyers in the old master market. He has been particularly careful to acquire great works which might have left America, among these being works belonging to the late H. Goldman. [A list of the Kress works appears on page 17.]

Model of the \$15,000,000 new National Gallery of Art Building, Washington, to be formally opened early in the autumn of 1940



The Art Digest

Provincetown Annual

TRANSCENDING the geographical limits of its locale, the Provincetown Art Association has this year inaugurated a policy of inviting exhibits from New York and other New England art centers. Thus the Cape Cod show, always one the leaders among the Atlantic coast's summer displays, has considerably more than local interest. The new loan policy was largely the work of Anton van Derek, the Association's director, and of Richard Rideout, gallery supervisor.

The Association's second show of the season, which ran through July, comprised 153 entries, all of which were passed by twin juries, one conservative and one modern. The dual jury system produced, according to the *New York Herald-Tribune's* critic, a show of unusual variety and balance, with neither the rightists nor the leftists in the ascendency.

Selected for particular mention from among the Cape Cod exhibits were Charles Heinz's *The Old Boat*, a prize winner from the Salmagundi Club's last exhibition; George Yater's *Dories*, and *Pond Village*; George Elmer Browne's somber landscape that earlier in the year took a National Arts Club prize; and the entries of Charle Kaelau, Rose Moffett, Floyd Clymer, and Russell West.

The non-resident exhibitors who attracted the attention of the *Herald-Tribune's* summer show correspondent were Marguerite Zorach, Yasuo Kuniyoshi, Niles Spencer, Sidney Laufman, Ernest Fiene, Robert Brackman, Morris Kantor, Chaim Gross, Frederick Waugh, and Coulton Waugh.

John Pike and Russell West were prominent among the watercolorists, and William L'Engle, Julius Katzoff and John Gregory in the print section.

In sculpture the honors went, according to the same correspondent, to Chaim Gross, Sonia Brown, Arnold Geissbuhler and Margot Allen.

First Ballot Returns

A PUBLIC POLL, inaugurated recently at the exhibition of American Art Today, at the New York World's Fair, is revealing some interesting preferences in art by the American people. Though results of only the first week's balloting are available at present writing, and cannot therefore be considered as definitely showing a trend, the public has shown some unexpected angles.

The people's choice of museum for the American paintings are, in respective order, the Metropolitan Museum, the Museum of Modern Art, both of New York City, and third, the California Palace of the Legion of Honor in San Francisco. The St. Louis, Dayton and Albright museums follow in order.

Among the works of art at the Fair's contemporary exhibit, four paintings drew an even number of votes for the title "best in the show:" Dudley Morris' *Sunday Afternoon*; Joe Hirsch's *Two Men*; Van Dearing Perrine's *Woodland Pool*; and John S. de Martelly's *No More Mowing*. The most popular sculpture works to date are Janet Scudder's *Eros and Aphrodite* and Koncak Ziolkowski's *Paderewski*, with Malvina Hoffman's *Elemental Man* as runner-up.

The preference in the print section was first, Nat Levy's *Morning Salute*; Samuel Chamberlain's *Springtime in Salem*; John Taylor Arms' *Reflections at Finchfield*, and Louis Rosenberg's *Chartres*. The latter three received equal number of votes.

The balloting will continue for the duration of the show and will be used by the exhibition authorities to help determine what pictures will be purchased from the exhibition and to which museums they will be given.



Self Portrait: REMBRANDT

Rembrandt as a Young Man in San Diego

THE SAN DIEGO Fine Arts Gallery's growing collection of Dutch old masters has been enlarged through the recent purchase of a Rembrandt self-portrait. The new San Diego exhibit is a relatively early work, dated 1631, and portrays the successful young painter as a poised, self assured young man of the world. It is in oil, executed on a wood panel, and measures 18 by 24 inches.

Acquired through the Robert C. Vose Galleries of Boston, the self-portrait is remembered as one of the exhibits that made up the Metropolitan Museum's Hudson-Fulton exhibition of 1909, deemed by many to have been the greatest show of Dutch paintings ever held in America. It was on that occasion reproduced in the exhibition catalogue, and has also been accorded reproductions in many standard works on the art of Rembrandt, including W. Bode's *Complete Works of Rembrandt* (No. 548) and W. R. Valentiner's *Rembrandt Paintings in America* (No. 11). The Art Institute of Chicago is another of the important museums that have shown it.

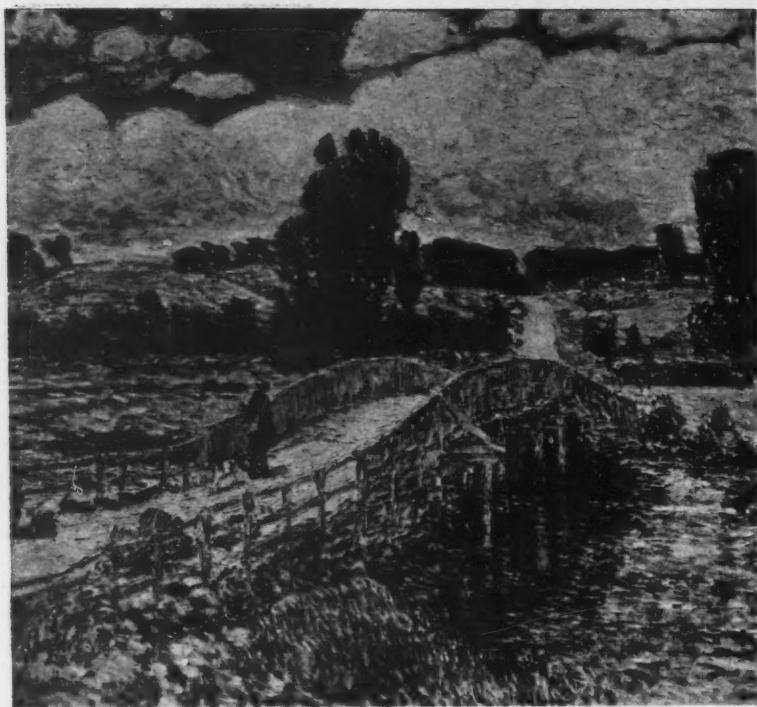
The earliest record of the painting's existence dates from the period during which it formed a part of the John Corbett collection in London. Subsequently the San Diego panel became the property of a series of private collectors, including H. Teixeira de Mattos and A. Preyer of Holland, and for a time was owned by Chicago's famed art patron, Frank C. Logan.

Rembrandt painted this panel almost immediately before his *The Anatomy Lesson*, one of the works that helped establish the

artist's early position as one of the leading artistic lights of his day. He had already acquired a mastery of his medium, having learned to load his pigment with light and to mold with it the living features and personality of his sitters. At the time of the execution of the San Diego picture, Rembrandt favored deep, sonorous tones for his shaded areas. Backgrounds were in a middle tone, contrasting sharply with the highlighted facial features and serving to emphasize the deep richness of the subjects' costumes, which were almost always the most darkly hued areas of the canvas.

Rembrandt's self-portrait also demonstrates his penchant for garbing himself in elaborate finery and posing, with assumed dignity, for the wizardry of his brush. A fleeting expression of the eyes was made permanent in almost living pigment. Convincing reality grew more out of a sound knowledge of anatomical structure, which is evident in all his head studies, than from a meticulous rendering of surface details. These details in his work of the 1630's, though not studied and precise, are much more carefully done than in the canvases that came from his easel later in the artist's life.

San Diego's acquisition is an important link in the chain of works that represent the golden age in the art of Spain, Holland and Flanders in the California institution. It takes its place along side such well-known early Dutch works as Dirk Bouts' *Ecce Homo* and *Mater Dolorosa*, Frans Hals' *Dutch Family*, and the often-reproduced *Betrayal* by Hieronymus Bosch now at the New York World's Fair.



Old Bridge at Lyme: CHILDE HASSAM

Stylistic Contrasts Theme of Macbeth Show

THE SUMMER EXHIBITION at the Macbeth Gallery, New York, current until the 15th of September, brings together a lively, well balanced group of oils and watercolors by contemporary and lately deceased artists. Great contrasts of technique and color preferences are evident, but they add interest to the display, serving as they do to intensify the stylistic qualities of such diverse exhibitors as, for example, Jon Corbino and Childe Hassam.

The Corbino picture, *Flood*, is an intensely colored, dramatically composed canvas, electric with a sense of imminent danger and furious struggle to escape that danger. Its strength of color and drama serves, through contrast, to emphasize the subtle color nuances, the peaceful composition and the idyllic mood of Hassam's *Old Bridge at Lyme*, reproduced above. Herbert Meyer's *May Hillside*, a vividly colored landscape in realistic vein, serves a like purpose through its proximity to J. H. Twachtman's impressionistic and subdued *Spring at Cos Cob*.

Frederick Frieseke's *The 1830 Gown*, which like Corbino's *Flood* was included in the

most recent Academy show, is in much the same color scale as Robert Brackman's latest nude, *Nora with a Bowl of Fruit*, a canvas built up with cool, subtle tones. Two small Vermont landscapes by Furman Finck form effective pendants for an unusually rich sunset scene by George Inness; and an Edna Reindel flower arrangement remains effective hanging near a charmingly delicate study of roses by J. Alden Weir.

Of particular interest among the works of last generation Americans is Homer D. Martin's *Blossoming Trees*. Painted toward the end of his stay in France, the canvas has Martin's characteristic paint quality, but it is imbued with more charm than most of his examples, which were often given over to rugged subject matter.

One section of the exhibition is devoted to watercolors by Gertrude Schweitzer, Ogden Pleissner, Emil Kosa, Jr., (a young California artist newly under Macbeth sponsorship) and Andrew Wyeth. The latter artist is remembered for his initial show a year ago which was a complete sell-out.

termed a 'decorative' painter, by which euphonious term is implied that he paints attractively, but with no suggestion of either dramatic power or originality, or anything beyond what appears on the pleasant though thin surface.

"That was the reaction we got from his easel pictures, which shouldn't have been just 'decorative.' Now we see one of his decorations—and find that it is disappointing, too. The Moroccan panel has good color, but its forms are confusing and vague and the general effect hardly more interesting than a gay wall paper."

Record Whistler Price

A new English auction record for a Whistler painting was set recently at Christie's, London, with the purchase of *At the Piano* for £6,405, by Knoedler's. It is understood that the painting is to come to America.

Eastern Decor by Baskerville

During July the Decorators Club Gallery in New York presented to its visitors a varied show of the recent works of Charles Baskerville, versatile portraitist, painter and mural decorator. A feature of the show was a large Moroccan mural in which bursts of yellow foliage partially hide a cluster of white buildings of Moorish design. Executed as a private commission, the mural is planned to cover an entire wall. Like several of the decorative canvases on display, it reflects influences of the artist's travels in North Africa. Other works brought to the Decorators Gallery colorful vistas of life in India.

Baskerville, who is one of the favorite artists of New York society, is a graduate of Cornell, the Art Students League and the Julien Academy in Paris.

"Baskerville," wrote Emily Genauer in the New York *World-Telegram*, "has often been

The Peoples' Choice

THE GRAND CENTRAL ART GALLERIES have just tabulated the results of the popular voting which took place during the "American Art Without Isms" show, reviewed in the last issue of THE ART DIGEST. The J. J. Haverty Prize of \$100, set aside for the painting receiving the most votes from gallery visitors, went to Sidney E. Dickinson's canvas *A Man*. Dickinson's entry, depicting a seated man looking up over his shoulder, was reproduced on the cover of the March 15th issue of the DIGEST.

Second honors in painting were taken by Dimitri Romanovsky for his nude. Frederick J. Waugh, the most consistent popular prize winner in contemporary art, took third honors. Fourth popular award went to Frank Kirk's *Homeward*, a canvas featuring two weary miners plodding home after a day of hard labor.

A circumstance most unusual in the history of exhibitions was in evidence when the popular sculpture prizes were announced. Something like history was made when the visiting public selected the same sculpture named best by the professional jury: Brenda Putnam's large nude figure of *Mid-Summer*, which, as reported in our last issue, was favored with the jury's first award. The popular prize adds \$100 to Miss Putnam's income from *Mid-Summer*. To Malvina Hoffman went second honors. Her bronze group entitled *Bali Boy and Cock* nosed out Attilio Piccirilli's *Flower of the Alps* by only two votes. The Piccirilli piece is carved in white marble. And only one vote behind the flower marble was Hermon MacNeil's *Sun Vow*.

In the print division the \$100 prize for the greatest number of popular votes, donated by Mrs. Albert H. Wiggin, went to Nicolai Fechin, whose lithograph *The Philosopher* attracted more "x's" than did any other black and white in the show. John Taylor Arms, president of the American Society of Etchers, took second honors with his new and extremely popular etching of the North Porch of Chartres Cathedral, titled *In Memoriam*. This plate, which has enjoyed an unusually large sale during the few short months since its publication, was reproduced in the June 1 issue of THE ART DIGEST. Grand Central visitors voted third honors to A. Maestro Valerio's *Sea Shells*, and fourth honors to Stow Wengenroth's technically proficient lithograph *Moonlight*.

The votes, which totaled several thousand, revealed a wide range of choice. More than 50 of the 175 exhibitors drew favorable verdicts from gallery visitors. In the sculpture section there was a notable concurrence of opinion, the votes cast being almost equally divided by 15 sculptors.

The "Art Without Isms" show was a summer feature of the Grand Central Galleries assembled specifically for the benefit of New York's Fair season visitors. The show attempted to present works that were essentially American in spirit and devoid of the isms that give a European cast to certain segments of native art production.

"Degenerate Art" Prices Low

Disappointing prices were brought at the auction in Lucerne, Switzerland recently of the "degenerate art" from Germany. Two New Yorkers, Alfred Frankfurter and Pierre Matisse were active bidders, the former paying the day's highest price, 175,000 Swiss francs (the Swiss franc is quoted in New York at 22.5 cents) for a Van Gogh *Self Portrait*, and the latter acquiring *Three Women*, by Matisse, for 4,200 francs. Its value had been set at 9,100. Only 600,000 Swiss francs were realized from the 125 paintings.

Dali Manifests

A NEW OUTRAGE has been committed against the crotchetts of Salvador Dali. In protest thereof, the surrealist has sent out what is known in political circles as a throw-away—a manifesto, calling upon artists of America to rise up against the forces of cultural tyranny. It seems that one of Dali's more harmless ideas has run afoul the authorities at the World's Fair where Dali is the impresario of a side-show in the amusement zone. The following is extracted from the long manifesto which includes talk about his show and some personal data such as violent protestations of love for New York, and advice that green will be the color in 1941. Senor Dali:

"Man is entitled to the enigma and the simulacra that are founded on these great vital constants: the sexual instinct, the consciousness of death, the physical melancholy caused by 'time-space.'

The Right to Madness

"The rights of man to his own madness are constantly threatened, and treated in a manner that one may without exaggeration call 'provincial' by false 'practical-rational' hierarchies. The history of the true creative artist is filled with the abuses and encroachments by means of which an absolute tyranny is imposed by the industrial mind over the new creative ideas of the poetic mind. Here are a few recent facts drawn from my own experience that I feel it my duty to expose to public opinion.

"Probably most of you recall the incident provoked by the heads of a certain New York department store, when they dared alter a number of my concepts without having the consideration to inform me in advance of their decision. At that time I received hundreds of letters from American artists assuring me that in acting as I did, I had helped to defend the independence of their own art. Now an even more astounding battle has taken place. The committee responsible for the Amusement Area of the World's Fair has forbidden me to erect on the exterior of 'The Dream of Venus' the image of a woman with the head of a fish. These are their exact words: 'A woman with the tail of a fish is possible; a woman with the head of a fish is impossible.' This decision on the part of the committee seems to me an extremely grave one, deserving all the light possible cast on it.

Poet vs. Bureaucrat

"Because we are concerned here with the negation of a right that is of an order purely poetic and imaginative, attacking no moral or political consideration. I have always believed that the first man who had the idea of terminating a woman's body with the tail of a fish must have been a pretty fair poet; but I am equally certain that the second man who repeated the idea was nothing but a bureaucrat. In any case, the inventor of the first siren's tail would have had my difficulties with the committee of the Amusement Area. Had there been similar committees in Immortal Greece, fantasy would have been banned and, what is worse, the Greeks would never have created and therefore never would have handed down to us their sensational and truculently surrealist mythology, in which, if it is true that there exists no woman with the head of a fish (as far as I know), there figures indisputably a Minotaur bearing the terribly realistic head of a bull.

"Any authentically original idea, presenting itself without 'known antecedents,' is systematically rejected, toned down, mauled, chewed, rechewed, spewed forth, destroyed,



Wolf Ledge: ANN BROCKMAN

Rockport Bustles With Art Colonists

ROCKPORT, nestling at the tip of picturesque Cape Ann, Massachusetts, boasts almost as many studios and art galleries per square foot as New York's 57th Street. The galleries, some co-operative ventures and others conducted by individual artists, present a full season of exhibitions made up of the work of resident artists and that of summer visitors.

Newest of the co-operative organizations is the Contemporary Gallery, sponsored as an exhibition place for the artists of more modern persuasion. The Contemporary's current show, which opened July 16th, features canvases and watercolors by James Pfeuffer, Irma Allen, and Morris Davidson, whose oil, *East River*, was one of the favorite exhibits of the preceding show. Other exhibitors listed by the gallery's committee are Adalade Fogg, Elinor Goodridge, Samuel Hershey, George Le Bouillier, Arthur Lougee, Isobel Masmotte, Sidney Raynes, Arthur Thompson, Clare and Henryk Twardzig and A. Levinson.

Besides these exhibitors, three artists—Gertrude Tonsberg, Herbert Barnett and Ann Brockman—are, like several others named, included in another show, sponsored by the Rockport Art Association. Housed in two large, well-lighted galleries, the Association show brings together 171 exhibits representing almost every type of work done in American art. It is the Association's 19th annual.

Chosen for reproduction and favorable comment by Alice Lawton of the Boston Post was one of the Ann Brockman exhibits, *Wolf Ledge*, a spacious, sturdily constructed landscape canvas. Jane Freeman and Esther Williams contribute portraits, but dominating the show are landscapes and seascapes reflecting

yes, and even worse—reduced to the most monstrous of mediocrities. The excuse offered is always the vulgarity of the vast majority of the public. I insist that this is absolutely false. The public is infinitely superior to the rubbish that is fed to it daily. The masses have always known where to find true poetry. The misunderstanding has come about entirely through those 'middle-men of culture' who, with their lofty airs and superior quackings, come between the creator and the public.

"Artists and poets of America! If you wish

the rugged contours of Rockport's setting and the sail-speckled bays that, on racing days, are alive with boats. Gifford Beal's *Rockport Harbor* typifies the latter type of canvas. Boats at rest along a float are caught by Emile A. Gruppe. And a single beached dory is the focal point of Stanley Woodward's strong but freely handled watercolor, *Day's End*.

Irma Whitney, who in the Boston Herald described the Association's exhibition as "the best to date along Cape Ann," grouped three works under the heading of "distinguished": the above mentioned Beals canvas, a ballet subject by Louis Kronberg and a landscape by Susumu Hirota. Clashed by the Herald critic as the exhibition "wheel horses" who gave her the "most rewarding moments of the show," were Aldro T. Hibbard, Marian T. Sloane, Anthony Thieme, Antonio Cirino, W. Lester Stevens, Maurice Combris, Galen Perrett, and Gruppe and Woodward.

Prominent in the black and white division were three New York views and a sensitive drawing, *The Farm*, by William C. McNulty, a Rockport pioneer and, during the winter season, one of the Art Students League's popular instructors. Alice Harold Murphy is most numerously represented in this section, her richly textured lithographs finding able company in the works of Joseph T. Higgins, Reynolds Beal, Edith A. Lowell, Eleanor Thomas, Marguerite Peaslee and Herbert Barnett.

Jon Corbino, prominent member of the Rockport summer-artist group, though not a current exhibitor, is adding to the fishing village's artistic output a large mural destined for the Long Beach, Long Island, Post Office.

to recover the sacred source of your own mythology and your own inspiration, the time has come to reunite yourselves within the historic bowels of your Philadelphia, to ring once more the symbolic bell of your imaginative independence, and, holding aloft in one hand Franklin's lightning rod, and in the other Lautreamont's umbrella, to defy the storm of obscurantism that is threatening your country! Loose the blinding lightning of your anger and the avenging thunder of your paranoiac inspiration!"



ABOVE: *Weather Vane and Objects on a Sofa*: YASUO KUNIYOSHI. Winner of the \$1,000 first prize in the U. S. artists division. Richly pigmented and composed of assorted items from the artist's studio, the still life is typical of the New York artist's most recent works.



CENTER: *Justice*: ROMUAUD KRAUS. Winner of the \$500 sculpture prize in the U. S. artists division. This bronze, which was refused a place in the Newark Federal Court House (for which it was executed for the Treasury Art Project) on the grounds that Justice cannot be without her blindfold, has been accorded increasing admiration with the years.

BETWEEN: *Snow in Flanders*: ALBERT SAVERY. (Belgium.) Winner of the \$250 prize in the foreign section, this canvas is in the ancient Flemish tradition of moody, threatening landscapes like those of his compatriot, Vlaminck.



Purses Aplenty in Golden Gate Awards

THE PINNING OF RIBBONS and passing of purses in art reached an all time high last month in San Francisco with the dispersal of 22 prize awards and \$12,650 in cash at the contemporary exhibition in the Golden Gate Exposition. Ten of the prizes, carrying with them \$4,600 in cash, went to artists of the United States.

A jury comprising Daniel Catton Rich, director of the Art Institute of Chicago, Henri Marceau, Assistant Director of the Philadelphia Museum of Art, Henry Varnum Poor and William A. Gaw, New York and California artists respectively; and Homer Saint Gaudens, Director of the Department of Fine Arts at the Carnegie Institute, selected the winners from a field of 800 paintings and 60 sculptures that make up the Golden Gate's contemporary show. Three divisions—unrestricted, foreign, and American—provided the major categories in the prize awarding.

In the unrestricted, open-field event, the French cubist painter, Georges Braque took first prize (\$2,500) with a painting that two years ago won the first prize (\$1,500) at the Carnegie International. The picture, an abstract still life, *The Yellow Cloth* raised considerable protest when it won the Carnegie award, and some critics, among them Edward Alden Jewell of the *New York Times*, were of the opinion that the jury at that time was honoring the career of Braque rather than the painting itself. "A deft enough piece of cubist theorizing," was Jewell's left-handed critique. Others, however, have praised this particular painting as Braque's best and in this group is Glenn Wessels of the San Francisco *Argonaut*. Braque is one of the best modern painters and this is the best painting by Braque, Wessels said, recalling the impression the work had made upon him when he first saw it in 1930 in Paris. The painting is, "in the opinion of experts," wrote the Coast critic, "one of the finest of its kind and one of the finest in the excellent collection at the Exposition." It has received not only "the plaudits of most of the responsible writers on art in this city," but even, points out Wessels, the local abstract artists agree unanimously on its merit. Wessels wants to see it purchased for some local public collection.

Second and third place in the open division were captured by two Americans, Franklin C. Watkins (\$1,250), and Charles E. Shannon of Alabama (\$500). Watkins' oil, *Negro Spiritual*, has been seen in New York and was reproduced in the May 1, 1934 issue of THE ART DIGEST (p. 9) at the time of Watkins' first one-man show at the Frank Rehn Galleries. The picture shows a huge, distorted Negro thrown into something of a reverse foreshortening, his head flung heavenward in ecstasy. Watkins is another 1st prize Carnegie veteran, having taken the \$1,500 purse in 1931 with his *Suicide in Costume*.

Shannon's painting, *The Lover*, is yet another picture of a distorted Negro, a bony-handed farm worker lying prone upon the ground while a streak of pigment wails across the southern moon overhead. The New York critic, Irma deB. Sompayrac writing in *Art and Artists of Today* before the announcement of this award, described the picture as "full of tragic sensitivity," not just another plantation picture. Miss Sompayrac notes "in the curving torso, the set of heaving shoulders, the big bony hands, deft analysis of the miracle that has put upon it the stamp of absent love." Shannon, who is

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only 24 years old, has created a vital Southern art, in the opinion of this critic. He has had one New York exhibition, at the Jacques Seligmann Gallery two years ago, at which time he favorably impressed the critics.

The honorable mentions in the unrestricted division were awarded to, respectively, Oskar Kokoschka, Austrian, (\$300) for his *View of Jerusalem* and Maurice Sterne, American, (\$200) for his *After Lunch*. Carl Milles, Swedish sculptor who, like Kokoschka, has recently been working in America, won the sculpture prize of \$500 for his head, *Orpheus*.

Well known names appear in the foreign division. Max Beckmann, German artist, won \$1,000 for his *Temptation*, an expressionist work, while the better known German expressionist, Carl Hofer, took second prize and \$500 with his *Early Hour*, a painting reproduced in the June 1, 1938 issue of THE ART DIGEST. Both of these artists are in disfavor today with German officialdom. Georges Rouault, France's great expressionist, won the \$300 third prize with his typical *Acrobat*. Honorable mentions went to Felice Casorati, Italian modernist who won \$250 for his *Icarus*; Henri Matisse, veteran Frenchman, who took a \$200 purse for his *Odalisque with a Vase of Flowers* (in his later manner); and the Belgian, Albert Savery who won \$150 for a richly moody landscape, *Snow in Flanders*. The sculpture prize, \$350, was awarded to the Frenchman, Robert Wlerick, for his *Portrait in Bronze*.

The top award in the strictly American division went to the well known New Yorker, Yasuo Kuniyoshi, who took \$1,000 for his still life seen recently at his Downtown Gallery show this season, *Weather Vane and Objects on a Sofa*. An "unknown," Robert Lifvendahl of Chicago, won the \$500 second prize with his canvas, *Margaret*. Third prize and \$300 was taken by Harold Weston for his *Green Hat*. First honorable mention and \$300 was given Detroit's artist, Sarkis Sarkian for his *Melancholy*, a richly pigmented nude. Hobson Pittman, torch painter of absent people, won the second honorable mention and \$200 for the canvas, *Southern Spring*, a typical work in the series that is presently engrossing this Southerner. Third honorable mention went to Aaron Bohrod, well known Chicago artist, who was awarded \$150 for his *Chicago River*. The sculpture prize went to Romauld Kraus for his now-famous bronze statue of *Justice*, which was done for the Treasury Art Project for a Newark, N. J., Courthouse, and refused in Newark on the grounds of a "Communistic" failure to blindfold the goddess and give her scales. The work has since become recognized as one of the important sculptures in recent years in America. Cited for special commendation was one other American work, the *Girl at Cafe Table* by the late Robert B. Harshe, former director of the Art Institute of Chicago, whose painting talents were revealed posthumously this season.

Expert critical comment concerning the wholesale prize giving has been unexpectedly scarce, due perhaps to the fact that the art critics are vacationing, or wilted by the heat. The Coast writers are unusually quiet about it all, and the only extended Eastern critical notice was made by Howard Devree of the New York Times, who observed cynically that the Braque first prize, "under the present circumstances," seems "something of a mystery." In the studios, over cigarettes and cool drinks the artists express delight that some of their fellows received the much needed cash, but there is a growing under-

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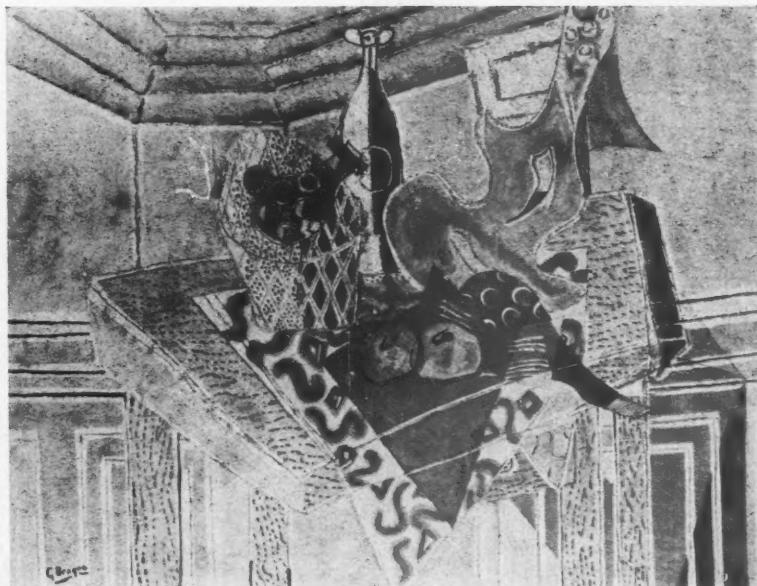


ABOVE: *The Lover*: CHARLES E. SHANNON. Awarded the \$500 third prize in the unrestricted division. By a young Alabaman, this canvas captures with its rich color and movement some of the husky lyricism of the South.

CENTER: *Margaret*: ROBERT LIFVENDAHL. Winner of the \$500 second prize in the U. S. artists division. A prize-winning figure piece that has brought sudden prominence to a young Chicago artist.



BETWEEN: *The Yellow Cloth*: GEORGES BRAQUE (France). Twice blue beribboned, Braque's abstract still life bids fair to become one of the most famous paintings of the French modern movement. The artist was one of the founders of the Cubist movement in Paris. This work captured \$2,500 of the prize money.





Colorado Country: GUY MACCOY

White Slips for Pink

ONE SOLUTION to the "pink slip" problem of WPA artist dismissals has been put promptly into effect by the Collectors of American Art. They have sent out to Guy Maccoy, a dismissed artist, their "white slip," containing notification that they purchased his painting.

Maccoy's painting, *Colorado Country*, is the Collector's first purchase of the season and will be distributed along with other works acquired by the New York organization, early in December prior to the Christmas season. The aim of the collectors, founded more than a year ago, is to create a private picture market in America through the medium of an organization of members, charging a small annual membership fee, which distributes paintings by a drawing, in the manner of the old "Art Union," famous in American art history.

"Now that government help can no longer be extended to each and every artist," writes Emily A. Francis of the Board of Sponsors, "it is felt that the art interested individuals all over the country will feel impelled to take up their individual responsibility at least to the extent of a \$5 membership to provide a collective fund for purchase of works of art from worthy artists sorely in need of some softening of the 'pink slip' blows being dealt daily."

At a recent meeting of the organization's executives, six new field secretaries were appointed: Miss M. A. Webster, Leavenworth, Kans.; Antonio Mattei, Ogunquit, Me.; Mrs. Horace D. Klein, St. Paul; Mrs. Maurice Gallagher, Philadelphia; Mrs. G. Walker, Danville, Va.; and Mrs. Herbert S. Griggs, Tacoma, Washington.

Art for Girl Scouts

A magazine that should be added to the honor roll of American publications forwarding the cause of art—such magazines as *Life*, *Time*, *Newsweek*, and *Fortune*—is *The American Girl*, published by the Girl Scouts, and reaching more than a 100,000 'teen-age girls every month. For the past year and one half *The American Girl* has reproduced a series of frontispieces of great American paintings, most of them pertaining to girls and girlhood, and accompanying each is a succinct biography of the artist written by Marjorie Cinta. Whistler's *Lady Meaux*, Henri's *Irish Child*, Cassatt's *Child Holding a Dog*; Bellows' *Ann Rosen*; and works by Ryder, Hawthorne, Sargent, Glackens and Davies have appeared.

A.C.A. New Talents

UNIQUE among current art competitions is the A.C.A. Gallery's annual competitive exhibition in New York, sponsored by the American Artists' Congress. The show, which attracts entries from many unknown artists, has as its first prize a one-man exhibition at the gallery. Winner of this honor in the current exhibit is Robert Gwathmey, a young Philadelphia artist, with his canvas, *Land of Cotton*.

The Congress' jury assigned honorable mention awards to 15 exhibitors, which entitles them to inclusion in a group show to be held next season. Jerome Burstyn, Alexander David, Sybil Emerson, Leonard Garfinkle, A. Jay, Maurice Kish, Victor Laredo, Sara Newman, Joseph Ruglo, Valletta Swann (an English artist who sent her entry all the way from London), Dorothy L. Offner, Joseph V. De Santis, Mitzi Solomon, Robert Russin and Nan Lurie are the painters and sculptors awarded honorable mentions.

Emily Genauer of the New York *World-Telegram* found the show interesting and provocative, but she also found tendencies that gave a disappointing cast to the display. "Perhaps four out of five of the artists," explained Miss Genauer, "found his or her inspiration and model for technique in the work of artists who are themselves comparative newcomers, who have yet to make their own mark and whose talents, though doubtless genuine, are still groping."

If it's technique the exhibitors are searching for, advised the *World-Telegram* critic, let them go back to established artists; or, if it's fresh or different point of view they're striving for, let them rely on their own inventiveness. "The men they're aping," Miss Genauer continued, "did just that. Heald is such an interesting young figure chiefly because he is a true original. Suzuki, too, has definite originality. And Sylvia Wald, the third of the previous winners of this series of competitions, is no less daring, no less given to provocative experimentation. If they so appreciate this in their models," Miss Genauer concluded, "why can't the young competing painters strive for it themselves?"

Undoubtedly the most widely known exhibitor is Heywood Broun, rotund columnist and newspaper publisher, whose canvas, *The Beach*, is a loosely composed, sketchy view of an ocean front, replete with beach loungers, bathers and, in the sky, airplanes.

The A.C.A. show will continue through the first week in August.

Le Sidaner Dies

WORD has come from Paris of the death of Henri Le Sidaner, internationally known French painter, who died July 17 in Paris at the age of 77.

In America, Le Sidaner's work became well known through his numerous awards at the Carnegie International exhibition. In 1925 his *Window on the Bay of Villefranche* won the \$1,500 first Carnegie prize, and through subsequent years the French artist was often a winner of other prizes and honorable mentions. In 1921 a special room was set aside at the Carnegie show for his works.

M. Le Sidaner was born of Breton parents at Port Louis, Mauritius, France. He studied at the School of Dunkirk and held his first exhibition in Paris in 1891, where he won third prize and a traveling scholarship at the Salon. Most of the artist's paintings are landscapes of French and Flemish countryside where he spent the greater part of his painting career.

Where Are They Now

HAS ANYONE seen a stray Madonna and Child that looks as if it may have been done by Leonardo da Vinci? The Italian government recently tried to locate some of the lost works of Leonardo and an appeal was issued through the news bureau, ENIT, according to the *New York Sun*. Here is the list of 17 disappeared treasures:

The Madonna with the Vase of Flowers—Belonged to Pope Clement VII, Rome.

Head of an Angel—Belonged to Duke Cosimo de Medici, Florence.

Head of Amerigo Vespucci—Carbon portrait; date about 1502.

Nativity—Altar piece presented to the Emperor Maximilian by the Duke of Milan.

Equestrian Statue of Duke Francesco Sforza

—Lost in the Milanese war about 1498.

Model of a Tiburium for the Milan Cathedral—Executed by Leonardo about 1498.

Portrait of Lucrezia Crivelli — Executed about 1498.

Portrait of Cecilia Gallerani—Probably executed about the same time.

Madonna of the Spindles—Small picture executed in 1501 for Florimond Robertet, State Secretary to Louis XII.

Portrait of Ginevra d'Amigo Benci.

Madonna with the Holy Child in her Arms —Executed with other works for Baldassare Turini of Pescia in Tuscany.

Nude of the Gioconda.

Judith—Restored by Bastiani Filippi in the Court Chapel at Ferrara in 1588.

The Virgin—Mentioned in the inventories of Alessandro d'Este.

Pomona—Executed in France.

Leda—Executed in France and exhibited at Fontainebleau in 1625.

Expulsion of Adam and Eve from Paradise —Design for a tapestry portiere in silk and gold for the King of Portugal. Vasari speaks of it as belonging to Ottaviano de Medici, who died in 1556.

Othello—Shield showing a terrible head of the Medusa, mentioned by Vasari in his "Lives" as having passed from the hands of Ser Pietro Vinci into those of the Duke of Milan, Lodovico il Moro.

It is hoped, the bulletin states, that the wide publication of this list may recover some of these works and that they may be included in the exhibition of Leonardo's works to be held in Milan next spring.

Gauguin's Son, Ceramist

Jean Gauguin, son of the famed French painter, and Kai Nielsen, two sculptors high on Denmark's artistic horizon, are currently being presented to the American public in a joint exhibition sponsored by the House of Homes in New York's Rockefeller Center. Gauguin, who creates ceramic pieces for the National Porcelain Factory of Copenhagen, uses a Dane-devised medium known as rock ceramic. This substance, made of china clay and friable chromette, is easily molded and, when baked, becomes unusually firm and strong. The great heat required for baking precludes the use of bright colors, but this, inasmuch as Gauguin prefers to work in pale greens, grays and terracotta tones, is not a limitation for the sculptor.

Greatly interested in all things pertaining to the sea and animals, Gauguin expresses these preferences in his work, much of which, like his *In the Surf*, combines animal and sea subjects. The *Surf* piece is a green-glazed, spirited work in which a horse rears up out of a spray of surf. The sculptor, who spends much time in the Copenhagen zoo, works entirely from memory.

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The Met Makes Its Ruppert Selections

GIVEN "CARTE BLANCHE" freedom to choose what it wants from the art collection of the late Col. Jacob Ruppert, the Metropolitan Museum has placed on special exhibition until Aug. 13, a group of paintings, sculptures and other objects which the museum has decided to keep for its own from the estate of the late beer baron and owner of the Yankee baseball team and stadium.

Generously empowered by the will, the museum's selection committee chose items which in several cases proved important in rounding out certain of the institution's collections. The addition of five of Ruppert's Bayre bronzes to the museum's 25, for instance, makes its Bayre group one of the strongest in the country. Among the paintings, Ruppert's Kneller and Cotes portraits are the first works by these celebrated artists to come under Metropolitan ownership.

Perhaps most valuable among the new canvases are two portraits by Sir Peter Lely, the Dutchman who succeeded Van Dyck as England's most famous portraitist. Both of these works, Carlyle Burrows points out in the New York *Herald-Tribune*, "are in the Van Dyck tradition—a tradition of astonishing technical brilliance—which Lely carried over with great competence into the Restoration period, and are models of graceful characterization and animated design. In a meticulous documentation of the subjects the museum lists Lely's *Sir Henry Capel* as the earlier of the two, and as painted shortly after 1660. This shows a handsome Stuart notable of full formed and shapely countenance wearing a silken costume which the artist has painted with great brilliance. Though Lely made many such three-quarter length male portraits, the present example may be considered the equal in pictorial attraction and quality of the best of them."

"Very striking too," continued Burrows, "is the larger Lely, which is dated somewhat later, of Capel's two sisters, the Duchess of Beaufort and the Countess of Carnarvon. There is less depth of chiaroscuro and a more general clarity of drawing and color in Lely's later manner, and the picture portrays with considerable charm the mannered elegance of the period. Both pictures belonged for many years to the Earls of Essex, from whose family seat at Cassiobury Park the Gibbons staircase was acquired. Thus, when plans for the exhibition of that monumental work of 17th century decorative art are completed it will be possible to reunite the paintings and the staircase in a common setting of harmonious artistic and historical interest."

Sir Godfrey Kneller, the artist who in the late 17th century succeeded Lely on the pedestal as England's foremost painter, enters the Metropolitan with his portrait of *Charles Beauclerk, Duke of Albans*, painted very close to 1700. Kneller, who had studied under Rembrandt, ruled England's art during the reigns of three sovereigns, Charles, William III and George I. His *Duke of Albans* portrait has particular interest in its new surroundings inasmuch as the subject was the natural son of Charles II and Nell Gwynne, the latter of whom is portrayed in a canvas by Lely already owned by the Metropolitan.

In the same English tradition is William Wissing's *Portrait of a Lady*. This artist, explains Hermann Williams, Jr., in the museum's *Bulletin*, worked in two manners; "in his first he modeled himself on Lely and in his second, on Kneller. His *Portrait of a Lady* belongs in the Kneller group and may be

recognized as Wissing's by his failure quite to accomplish the aristocratic insolence with which Kneller endowed his sitters. The picture is signed and may be dated in the late eighties, because of its relation to Wissing's portrait of Mary Musgrave, which is signed and dated 1687."

Some 80 years separate Wissing and Francis Cotes, whose portrait of *Harry Paulet, sixth Duke of Bolton* is part of the Ruppert bequest. During those 80 years the rule of England passed from the Stuarts to the stolid Hanoverians, and art during Cotes' days was under the leadership of Reynolds and Gainsborough. Bringing to a close the English division of the Ruppert canvases is George Romney's portrait of *Mrs. George Horsley*. A late work, it remained until recently in the possession of the sitter's descendants.

The only French work among the new acquisitions is a bright-hued landscape by Eugène Boudin, dated March, 1892. This canvas by one of the principal transitional figures between the Barbizon School and the Impressionists serves as an effective complement to the museum's *On the Beach at Trouville* which was painted in 1863 and has been for some time Metropolitan property. Latest of the Ruppert paintings is a penetrating study of the Prince Regent Luitpold of Bavaria by Franz von Lenbach, a German portrait painter renowned at the end of the twentieth century.

Mucha, Czech Artist, Dies

Alfons Mucha, who was hailed as one of the greatest Czech artists, and who first attracted attention with a series of theatrical posters for Sarah Bernhardt, died in Paris, July 18 at the age of 79. The artist, who preferred to be known simply as "Mucha," was an ardent Czech patriot and recent political events hastened his death, it is believed.

Sir Henry Capel: SIR PETER LELY

Topping the list of sculptures selected by museum officials are ten lively bronzes by Frederick Remington, chronicler of America's turbulent, boisterous West. Remington, who turned to sculpture during the last two decades of his life, spent most of his days living among the characters he depicted in bronze and pigment, and from this grows the authenticity of his works. "To those of the public," appraises Preston Remington in the *Bulletin*, "who have pedestalized the element of imagination in art, [Remington's] highly literal accuracy has little to be said for it. But to those others for whom art is primarily a historical record, [his] work is a significant accomplishment."

Next in importance are five animal figures by the French sculptor Antoine Louis Barye and a *Reclining Ox* by Ross Bonheur, one of the few sculptures executed by this famed animal painter. Concluding the sculpture section are pieces by the Americans, A. Phimister Proctor and Hermon A. MacNeil.

Twenty-eight pieces comprise the Far Eastern art in the bequest; eighteen are jade and hard stones, seven are ceramics, two glass, and one bronze. The jade and hard stone items are mostly decorative examples of the 18th and 19th centuries. The silver acquisitions include candlesticks and a tureen by Matthew Boulton and Paul Storr, English silversmiths of the late 18th and 19th centuries.

Mabry Resigns from Modern

The resignation of Thomas D. Mabry, Jr., as executive director and the creation of two administrative vice presidents, John E. Abbott and Alfred H. Barr, Jr., who is also director, was announced recently by the Museum of Modern Art. Mr. Mabry's resignation was accepted "with regret" and with an expression of appreciation for his long services.



Roasting Ears: THOMAS BENTON

The Metropolitan Cuts a Hearn Melon

RECENTLY ANNOUNCED by the Metropolitan Museum was the largest single purchase of contemporary art in its history: 20 oils and watercolors by Americans of this generation. The new acquisitions, which because of the space required for the museum's current "Life in America" exhibition will not be exhibited until November, were acquired through the A. H. and G. A. Hearn Funds and the M. K. Jessup Fund. With one exception—a painting by the late Robert Hollowell—the newly acquired works are by living artists.

An unusual feature was the purchase of six watercolors out of the Whitney Museum's last annual watercolor show and the buying of two works from among those now exhibited at the World's Fair American Art Today exhibition. In the latter case the Metropolitan's action paralleled that of the Modern Museum, which acquired nine works from the Fair show the day after it opened.

The two Fair exhibits now owned by the Metropolitan are Harry Lane's *Arrivals* and Julian E. Levi's *Shrimp Scow on Barnegat Bay*. The former work, depicting an airplane swooping down out of a boundless sky, is a meticulously painted canvas by the Munich and Paris trained artist. Born in Brooklyn in 1891, Lane is represented in several private collections and has shown at the Ferargil Galleries in New York. This is his first sale to a major museum. Levi's canvas is a sensitively constructed work marked by a forceful handling of subtle color; it will effectively represent him in the Metropolitan collection. Born in New York in 1900, Levi shows in important museum exhibitions and is included in the permanent collection of the Pennsylvania Academy, where he studied, and in the Whitney Museum collection.

Peggy Bacon's watercolor *The Great Question*, showing an old woman peering into a glass of beer in a barroom, is the most recent work by this Connecticut-born New York satirist and etcher to be acquired by the Metropolitan. A former student at the Art Students League, Miss Bacon is a frequent exhibitor in important shows. Her most recent display consisted of a series of alley cats, shown at the Rehn Gallery and reported in the April 15th issue of THE ART DIGEST.

Benton makes his second entry into the portals of the august Fifth Avenue institution with his canvas *Roasting Ears*, last seen in his recent one-man show at the galleries of the Associated American Artists. In subject it is a Benton favorite, depicting one of the activities of the inhabitants of the artist's native Missouri. Known nationally as a teacher and painter, Benton has also achieved renown as a muralist. His other Metropolitan canvas is titled *Cotton Pickers*.

Clarence H. Carter, who has won 13 first prizes at the museum in his native Cleveland, is another artist making his second sale to the Metropolitan. His richly textured *Semi-Darkness Across the Meadow*, the new accession, reflects the style that Carter has made his own after study at the Cleveland Museum school and under Hans Hofmann. The Cleveland, Kansas City, Brooklyn, Toledo and Fogg are some of the museums already owning works by Carter, who now is on the staff of Carnegie Institute at Pittsburgh.

One of the youngest artists in the group is

Lee Brown Coye, born in 1907 at Syracuse, and now at work on a mural for the museum in that city. His *Dark House*, a watercolor, is his first major museum sale.

California is represented by Tom Craig, a young graduate of Los Angeles' Chouinard School of Art, whose watercolor *Savannah River*, now Metropolitan property, was executed during the artist's last winter stay in Georgia. Craig's name appears frequently on the prize-winners' lists of national watercolor exhibitions.

A New York farm after a rain, with white chickens pecking in a garden, is the subject of *White Leghorns on the Hudson*, a watercolor by Adolf Dehn, Minnesota-born New York artist. Dehn, who is now traveling in Mexico on a Guggenheim fellowship, is already represented in the Whitney, the Boston, the Milwaukee, the San Francisco, the Brooklyn and the Seattle museums.

Peter Hurd's *Rancheria*, an egg tempera on gesso board, is bright with the intense light and the clear atmosphere of New Mexico, the artist's home state. Included in Hurd's show last April at the Mrs. Cornelius J. Sullivan Gallery, this panel is the artist's first work to make the Metropolitan. Hurd's fame is rapidly spreading, and he is almost exclusively associated with the New Mexico scene.

William L'Engle, who was intercollegiate mile champion during his undergraduate days at Yale, enters the list of Metropolitan exhibitors with his watercolor, *Figure Composition*. Associated with New York and Provincetown art circles, L'Engle, after study at the Julien Academy and the Ecole des Beaux Arts in Paris, has had works acquired by the Corcoran Gallery in Washington.

Another of the younger artists adding stature to their reputations by museum acquisition is Bruce Mitchell, a regular exhibitor at the Whitney Museum, where the Metropolitan authorities negotiated for his *Fire Island Harbor*. Mitchell was born in Scotland in 1908 and studied at the Art Students League.

Georges Schreiber, another foreign-born watercolorist whose work was chosen while shown at the Whitney Museum, makes his Metropolitan debut with *New Orleans Night*. Schreiber, who was born in Brussels in 1904 has taken several prizes since his removal to this country in 1928. He is also known for his *Portraits and Self Portraits*, a volume of satires on noted living authors.

Like his fellow Californian Tom Craig, Mil-

The Harbor: FERDINAND E. WARREN



The Art Digest

lard Sheets stepped into the art world from the classrooms of the Chouinard School of Art in Los Angeles. Sheets' watercolor, *Goats of Guaymas*, acquired through the Milch Galleries, is the second work by this young artist to enter the galleries of the Metropolitan. Widely known as a teacher, muralist and painter, Sheets is a frequent prize-winner in national shows. His most recent honor was the Blair Prize at the Chicago Art Institute last year. Many museums already own his works.

A winner of the second Hallgarten prize at the National Academy two years ago, Ferdinand E. Warren enters New York's largest museum with his oil, *The Harbor*. Born in Missouri in 1899, Warren studied at the Kansas City Art Institute and the Grand Central Art School in New York. His work has previously been exhibited in Carnegie International shows.

One of watercolor's great technicians, John Whorf, is another nationally-known exhibitor whose name appears for the first time on a list of Hearn purchases. His moody, desolate *Southern Ocean*, showing a derelict schooner that has been battered to a hulk by a tropical hurricane, is among the Hearn acquisitions. Awarded an honorary degree last year by Harvard, Whorf is a graduate of the Boston Museum School and is represented in the collections of many museums. This purchase was made through his New York agents, the Milch Galleries.

The Boston Museum School has in Esther Williams another alumnus among the Hearn Fund artists. A resident of New York's Greenwich Village, Miss Williams, whose Metropolitan oil, *Handel Concerto*, depicts a small orchestra in session, has taken prizes at the Chicago Art Institute, the Pennsylvania Academy and the Worcester Art Museum.

Nicola Ziroli, an artist just breaking into Eastern art circles, is one of the Chicagoans to be honored at this time with the acquisition of his *White Pitcher*. Born in Italy in 1908, Ziroli is known as a painter, etcher and engraver, and is a member of the All-Illinois Society of Fine Arts and the Illinois Academy.

William Zorach, already represented in the Metropolitan by one of his sculptures, now finds himself among the watercolorists honored by Hearn Fund purchase. His *Winter's Day* adds the Metropolitan to the long list of museums that have purchased his watercolors.

The *Self Portrait* by Robert Hallowell, is the only work not by a living artist and was purchased through the Jessup fund. Hallowell, one of the founders and for years one of the editors of the *New Republic*, was a classmate at Harvard of John Reed. His portrait of Reed now hangs in a university building at Cambridge. The *Self Portrait* was purchased through the Reinhardt Galleries, which last winter presented a memorial show of Hallowell's work.

The new Hearn accessions, inasmuch as they have not yet been exhibited in a body, have yet to be appraised by the critics. THE ART DIGEST will carry a review of critical reactions when they are published next autumn.

Wain, Famous for His Cats

Louis Wain, British artist, best known for his humorous drawings of cats, died in Napsbury, Eng., July 5, at the age of 78. Wain had been in ill health for many years due to a motor accident. For several years before the war the artist enjoyed an international success and his cats were seen everywhere—in magazines, postcards, etc. Wain lived in New York from 1907 to 1910 and served part of that time on the staff of the *American*.

1st August, 1939



Girl with a Mandolin: COROT

Corot's Golden Moments of Relaxation

ONE OF THE FAVORITE FORMS of relaxation for Camille Corot during the height of his career as a landscape painter was to spend a week painting a figure piece, dressing up one of the girls in his district who haunted the studios in an Italian costume and posing her amid a languorous setting. It was painting just for the pleasure of painting, one of his biographers points out—"for the pleasure of fixing on the canvas a beautiful blonde face and of bringing into harmony the white of a blouse, the yellow of a sleeve and the red of a vest."

Just such a painting has been acquired recently by the City Art Museum, St. Louis, and the spirit of relaxation, of art purely for art's sake, permeates the work throughout. The color is subdued, yet it has richness imparted by the full, though delicate, brushwork. The neutral flesh tones are warmed by the contrasting surrounding tones—the white of the bodice and the dark grey of the background—and against these soft old rose of the sleeves and head cloth takes added strength. The tones are eminently "right."

These figure pieces, so spurned by collectors when Corot's feathery landscapes were most avidly sought, have in recent years won their just recognition. "During the artist's lifetime," writes Meyric R. Rogers, in the museum *Bulletin*, "they received little attention from those who were so enthusiastic about

his landscapes; in fact they drew far more adverse than favorable notice from the critics whose more or less constant comment spread the opinion that Corot was unable to draw a figure properly. At the time, only here and there was a voice raised to protest this verdict; a protest which recent criticism has so amply corroborated."

The reason modern critics do not see eye to eye with the contemporaries of Corot concerning the merits of his various phases lies, according to Rogers, in the fact "that in spite of the influence of the romantic movement as typified by Delacroix, the criteria of figure painting during the major part of the century were still largely those of academic classical tradition stemming from the "grand style" of the seventeenth century. In the light of these criteria the unpretentious, freely drawn figure studies by Corot and also the personages in his landscapes which were hardly more than loosely indicated accents, could not be considered as important."

The painting, which has been dated 1860-65, hangs in the St. Louis museum with a landscape by Corot, *The Beach at Entretat*, considered exceptionally fine and an unusual one in that it does not have the feathery trademark of a Corot. The picture is considered as a late survival of Corot's earlier landscape manner and the one which, in the reversal of Corot values, is now considered the better.

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Maria Margarita: DORIS ROSENTHAL

That Structural Element—The Drawing

DESIRING TO FOCUS attention on the growing interest in American drawings, the Midtown Galleries, New York, have organized an extensive exhibition of works in that medium, on view during August.

Isabel Bishop, whose drawings were last year accorded a one-man show by the Corcoran Galleries in Washington, D. C., is represented by three sensitive examples of pencil and pen-and-ink work. Her *Nude* and *Girl Knitting*, sound in technique and attractive in subject, are in her individual vein and typical examples of her drawings, which have lately found their way into the collections of the Whitney, the Fogg, and the Addison museums. William Palmer, an instructor at the Art Students League, is represented by a series of landscape drawings executed during his last summer's visit in Canada. These drawings, like so many others by Palmer and other Midtown exhibitors, have found their way into paintings where, besides serving as an on-the-scene record, they serve as the structural basis of works in another medium. This very function of drawings enhances their interest, for, as A. D. Gruskin, Midtown's director, points out, "the drawing often represents the artist in the first flush of his enthusiasm, and gives the observer an opportunity to view the artist's creative idea in its original and intimate form." In addition to this, Gruskin continues, "good drawings are splendid aesthetic entities in themselves and are worthy of a place among the finest products of our art."

Life studies from Mexico are the contribution of Doris Rosenthal. The artist, while hold-

ing a Guggenheim Fellowship, spent much time recording the people of Mexico and their native setting. For *Maria Margarita*, reproduced above, catches the demure character of her shy, youthful sitter and reveals, in its completely sincere spirit, Miss Rosenthal's sympathy with her subject. Robert Coates, critic for *The New Yorker*, wrote, after seeing a group of Miss Rosenthal's works, "No other artist I'd seen had been able to catch the spirit of Mexican life as simply and naturally as she had, or to portray it so poetically."

Visitors familiar with some of Jacob Getlar Smith's murals will recognize in his sketches the original impressions on which his decorations have been based. Likewise, Paul Meltsner's drawing of Martha Graham is a life sketch which served as a preliminary study for one of his paintings of the noted dancer, just as the Edward Laning figure drawings are the studies upon which he based the figure sections of his painting, *The Corn Dance*. Versatility is demonstrated by the two entries by Zoltan Sepeshy. One is a drawing of the sand dunes of northern Michigan, similar to his painting, *Sandscape*, acquired recently by the Toledo Museum; the other is an industrial subject, one of his Inland Steel series.

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Readers Comment

[Continued from page 4]

competition models and I realized that they understood and appreciated the intention of my three-foot sketch to express with the figure of the young frontiersman which might be Lincoln, a symbol of the unity dependent on mutual support, I was delighted. The Lincoln type and character does not and could not exist anywhere else in the world but America. The rail fence motif, I found, had repeated itself again and again in American history—the primary structure of Indian tepee—the rail fences—the crisscrossing roads and railroads—and in our modern structure, too, the girders and steel bridges, etc.

Although my contract did not call for Abraham Lincoln, I must confess to Miss Palumbo that I studied all the photographs, and portraits, and read all the books I could get on Abraham Lincoln. I could find no photographs of him taken at the time when he was splitting rails and joining them to build fences. Perhaps he could not afford photographs at that time.

The statue I modeled as a working model for the one which was enlarged for the Federal Building, made no effort to be a "spitting image" of Abraham Lincoln. I indulged in my right as a native American sculptor to present my conception of the young Lincoln, a conception not dependent on the warts and physical blemishes and caricature that usually make up a "spitting image" but on spirit and sculptural interpretation.

Perhaps Miss Palumbo judged this statue from the newspaper reproductions. I hope sometimes she may see the statue itself.

—LOUIS SLOBODKIN, New York City

A Millionaire at His Word

The Art Institute of Chicago is pointing with pride these days to the achievements of one of its graduates, Norman Bel Geddes who has been termed "the miracle man" of the New York World's Fair. Bel Geddes is the designer of General Motors' "Futurama," a thrilling exhibit wherein the spectators are seated in arm chairs and transported to the world of 1960 which turns out to be a land of milk, honey, beautiful highways with General Motor cars on them, cities and towns planned for social happiness, and farms cultivated in the most scientific manner. Some 28,000 persons wait in line daily for this seance with time.

The *Newsletter* of the Chicago Art Institute contains an interesting item concerning the designer of this exhibit. It seems that Bel Geddes found himself on a park bench in Chicago one day with only \$6 in his pocket. He had art training and experience in cartooning behind him; nothing ahead. The breeze whipped the pages of an abandoned *Literary Digest* at his feet and opened to a page flaunting the ironic headlines, "Millionaires Should Support Artists." Bel Geddes read the article, one written by the late Otto Kahn, New York banker and benefactor of the opera. He then went to a telegraph office, spent \$5 of the \$6 to wire a long biographical telegram to Kahn, telling what he had done and what he wanted to do. Kahn wired back \$400 and an invitation to come to New York. Bel Geddes has been in New York ever since—and successful.

Cik, Cubist Torturer, Garotted

Alfonso Laurent Cik, 38 year old Yugo-Slav architect who, it was alleged, designed cubistic torture cells for Rebel prisoners during the late Spanish conflict, was strangled at dawn July 10 by the garrotte in Barcelona.

The Art Digest

SADAKICHI HARTMANN

well known critic and writer, associated with American art activities for many years, would like a clerical position in some public or private museum. Mr. Hartmann is just the man to do "the intellectual chores about an art museum" as cataloguing, correspondence in different languages, arranging exhibitions and classifying collections, etc. Also available for educational art talks. Modest salary satisfactory.

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The Red Rocks in April: VANCE KIRKLAND. Winner of Popular Prize.

Lyon and Kirkland Win Denver Awards

THE DENVER MUSEUM'S Annual Exhibition, which began 45 years ago as a regional show, has grown to such an extent that it now is national in scope. The current annual, on view until Aug. 22nd, consists of entries from artists in 13 states scattered between and including New York and California.

This year's winner of the show's top award, the \$100 Edward J. Yetter prize, is Hayes Lyon of Denver. His canvas *Winter Vista* was voted by the jurors—Burnham Hoyt, Eugene Trentham and Rossiter Howard—the best oil landscape in the exhibition. This award was last year taken by juror Trentham. Awarded an honorable mention was Vance Kirkland's *The Red Rocks in April*, a canvas which, besides winning favorable attention from the jury, drew the greatest number of popular votes, thereby taking the \$50 popular prize donated by Mrs. Edward J. Yetter.

The annual made up of 131 exhibits chosen from among 800 entries, is particu-

larly rich in landscapes, though there are, according to Fred S. Bartlett, assistant to the director of the Museum, several noteworthy industrial scenes, still lifes and portraits. Appraised in terms of media, the oils outshine the other classification with the possible exception of the print section. Sculpture this year drew more entries than ever before.

The list of exhibitors who were awarded honorable mentions continues with John Thompson, whose *Femme au Chapeau Rouge* was praised by Bartlett in the *Denver Post*, for its subtle modulations of tone; Dale Nichols, whose *Through the Clouds* was chosen in preference to his large *Death in the Wheatfields*; Edward Chavez for his *Night Herd*; F. Drexel Smith for his *Winter*; and Emil J. Kosa, Jr., for his *Mountains of Marathon*. In addition to these painters, Bartlett singled out Everett Spruce for attention. Spruce's *Brazos River* is, according to the museum's assistant director, a good example of color and handling of grotesque forms of nature.

Haswell's "Proctor" Unveiled

A large marble monument with an eight-foot statue of William Cooper Proctor by Ernest Bruce Haswell, well-known Cincinnati sculptor, was unveiled recently on the grounds of the Proctor and Gamble plant in Ivorydale, Ohio. On one side of the monument the sculptor has represented in bas relief "Production" and on the other side, "Distribution."

Haswell's interpretation of the great Cincinnati industrialist is "the forward thrust of progress," writes Mary L. Alexander in the *Enquirer*. The theme of wedge-shaped forms dominates the monument and emphasizes the forward thrust, together with the forward placing of the foot and the head of the industrialist.

"This is a great conception," writes Miss Alexander, "and one is impressed immediately with that steady, quiet force—a force that is not exaggerated but restrained and yet is powerful. The whole thing builds up to the great leadership of the man who is commemorated; when that has been accomplished, the sculptor has done a great work."

Filipino Leads Public Poll

The most popular painting in the exhibition of Contemporary Art from 79 countries included in the International Business Machines Exhibit at the New York World's Fair is, thus far, the painting that represents the Philippine Islands. The work, *Afternoon Meal of the Rice Workers*, was painted by Fernando Amorsolo, a native of the islands.

The Japanese entry, Shuo Ikegami's watercolor on silk, *Dawn*, is second in popular favor while third place goes to the Brazilian painting by Oswaldo Teixeira, called *Mater*; and fourth to *Hungarian Bride* by the Hungarian artist, Oszkar Glatz. Each visitor to the exhibit is given a ballot to express his choice and a final count at the end of the season will determine the award of three cash prizes.

Canadians in New York

One of the most active art exhibits at the World's Fair is in the British Empire Building where a changing show of contemporary Canadian art is in progress. A new group of paintings is hung every few weeks so that during the course of the Fair the show will have surveyed every facet of contemporary painting to the north. The August exhibit is by the "Canadian Group of Painters."

Summer Show at Tricker

The Tricker Galleries, New York, are presenting a show of 37 oils and watercolors by 24 artists, some invited and some regular members of the Tricker-sponsored group, current to August 26.

The Art Digest

WPA Restricted

THE FIRST important change in the set-up of the WPA Federal Art Project since its historic inauguration several years ago will take place on the 31st day of this month by Congressional mandate.

On that day all artists who have been employed on the project for 18 months will be automatically dropped from the WPA. Thirty days after this dismissal the artists, if they have once again been certified as in need of relief, are then eligible for re-employment by the project. By that time, however, the control of the project will be, under the same Congressional mandate, in local hands, and, by Jan. 1st of 1940, local sponsorship must assume 25% of the financial burden of every WPA project. In other words, there will be art projects only if the municipalities themselves desire art projects and are willing to support them with cash.

Dismissals—"pink slips"—have already come through on the New York City project and are continuing weekly so that the local relief bureau will not be overloaded with applicants on the morning of September 1. It has been estimated that 75% of the New York project workers have been employed for a period of at least 18 months and hence for the next month or two activity will be at a low ebb in the project's departments.

Women's Jubilee

A brilliant 50th anniversary exhibition of the National Association of Women Painters and Sculptors, largest and oldest women's art organization in the country, opens at the Fine Arts Gallery, New York, on August 5, continuing until Sept. 30. Four hundred paintings and sixty sculptures have been entered at present writing to comprise the large juried show. More than \$1,500 will be dispersed in prize money.

Announcement of the 13 prize awards will be made August 12 at 12:15 over station WABC by the Columbia Broadcasting System together with a discussion, "Women in the Art World of Tomorrow," by Miss Bianca Todd, president of the association, and Mrs. Elizabeth Jones Babcock, chairman of the jury. A reception for Mrs. Eleanor Roosevelt will be held at the gallery either the afternoon or evening of September 28 at which time the First Lady plans to view the show.

Preparations for the jubilee event have been going for several weeks at the association's headquarters, The Argent Galleries, at 42 West 57th Street, New York. Arrival of paintings, readying of the four separate juries, and other arrangements have transformed the gallery into a beehive of activity, with enthusiasm that augurs well for the coming exhibition. The show is open to all women members of the association.

Purses Aplenty

[Continued from page 11]

current of dissatisfaction with the prize system, some artists murmuring that, for the good of art, "it has got to be ended."

These artists object to prize-giving at such a large exhibition on the grounds that naming a first, second and third prize, with the inference that the winners are the first, second and third best works of art in the exhibition, beyond question and regardless of all other considerations, immediately tends to atrophy the public's own critical faculties. Encourage the public in selecting uninfluenced its own best, say these artists. As for what to do with the prize money, one answer rings out: Purchase!

1st August, 1939

Europe's Shows

EUROPE, mindful of tourist interest in its art, has inaugurated increasing manifestations this summer. Willingness on the part of private owners and municipal museums to share their possessions in the spirit of stewardship have greatly aided the undertakings.

Not so many years ago Dr. Bredius decried the shipping about of old masters fearing (and with some reason) that cargo shipments over turbulent waters and iron rails might deepen the already established fissures. Such objects, he maintained, should be given the regard due to invalids. However, the efficiency of modern transportation has given the *Ince Madonna* a voyage to New York from Australia, and a famous large Botticelli arrived in San Francisco from Florence, both apparently none the worse for transportation.

Italy's solicitations entitle her to first consideration for she has spent the most beguiling efforts and attention for the sake of visitors.

Florence offers perhaps the greatest pageant of the Medici since their apogee, while Milan devotes itself to a comprehensive assembly of da Vinci's universal activities. Venice pays extensive tribute to one of her sons in the Veronese exhibition, to further which churches and private villas have been opened. Brescia collects the Renaissance School of that district in one of its old palaces. Rome has organized the Italian contemporaries in the Quadrennial Exhibition.

Following Italy are the Netherlands, re-united by the Ministries of Art of Belgium and Holland in the founding of two respective Art Weeks.

Switzerland sustains Spain by proxy in happily offering the glories of the Prado, hurried to Geneva during the anxiety of recent events.

Germany invites archaeologists to an International Congress at Berlin, while Dresden displays five hundred years of Saxon portraiture and Munich gives an Art Parade.

France, claiming Paris as the world's art center, offers little but her permanent shows. But there are troupes of Marionettes from many lands making a summer sojourn at the Galliera Museum to bring smiles to those a little weary of contemplating long vistas of heady masterworks. Paris decrees an exit of the fashionable in summer and somehow incorporates the seasonal activities with the exit.

A list of outstanding European exhibitions will be found on page 30, at the end of the calendar of exhibitions.

—C. R. BORDLEY

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Syracuse Univ., College of Fine Arts	Syracuse			Dorothy L. Meredith	Milwaukee
Frances K. Cook	Syracuse			Milwaukee Public Library	Milwaukee
M. Matilda Miett	Syracuse			Paul Sommer	Milwaukee
Anna W. Olmsted	Syracuse			Gilbert Southwell	Milwaukee
Mrs. W. K. Frame	White Plains			Mrs. Robert E. Stiemke	Milwaukee
Evelyn Van Winkle	White Plains			Evelyn M. Warner	Sayner
Esme W. Wedgewood	White Plains			Mrs. Mathilde Stresan	Waunakee
Mrs. B. B. Taylor	Williamsburg			Leon R. Pescheret	Whitewater
Sidney Riesenber	Yonkers				
NORTE CAROLINA				WYOMING	
M. Howard Clark	High Point			Archie Pendergraft	Worland
Mrs. John C. Hood	Kinston			U. S. POSSESSIONS	
NORTH DAKOTA				M. Kahler	Somerset, Bermuda
Amasa B. Converse	Grand Forks			Armando Maribona	Habana, Cuba
Julia Mattson	Grand Forks			Lloyd Sexton	Hilo, Hawaii
OHIO				John Melville Kelly	Honolulu, Hawaii
Charlotte M. Hoff	Akron			Ben Norris	Honolulu, Hawaii
Frederick J. Yost	Alliance			Owen S. White	Mayaguez, Puerto Rico
John Rood	Athens			CANADA	
Gina Plungan	Chillicothe			Corry Wm. Brigden	Hamilton
Mrs. Geo. A. Dieterle	Cincinnati			Maud Morgan	Quebec
Frances W. Faig	Cincinnati			Julia T. Crawford	St. John
Mrs. Alfred Friedlander	Cincinnati			Art Gallery	Toronto
Mrs. Frederick A. Geier	Cincinnati			FOREIGN	
Charles T. Gerhart	Cincinnati			Mrs. Russell Hoadley	Paris, France
Mrs. George D. Harper	Cincinnati			Mrs. George Lewitz	Paris, France
Mrs. Wm. H. Harrison	Cincinnati			Antoinette Schulte	Paris, France
Marien Hendrie	Cincinnati			American Academy	Rome, Italy
Frank H. Myers	Cincinnati			Karin Serbell	Stockholm, Sweden
Sister Mary Jerome Nelson	Cincinnati				
Ohio Mechanics Institute	Cincinnati				
John E. Weis	Cincinnati				

Modern's Library

FIFTY TITLES, of which 14 are out of print, have been issued by the book department of the Museum of Modern Art, whose astonishing growth and activities are hailed in a recent issue of *Publishers' Weekly* by its editor, Percy Seitin. The museum woke up one morning says Mr. Seitin, and found a grown up publishing business on its hands. Its books "constitute a library on modern art that is without equal."

"The Museum of Modern Art," continues Seitin, "has done more than any other single force in America to make our people take art for granted. It advances the idea that once art is felt to be something without which one cannot get along, people will be able to look at its problems straight in the eye the way they view the problems of getting food and living quarters and life insurance."

During the past year the sales of all the books of the museum amounted to 6,000, and since the museum began publishing, its sales have run to 75,000 copies, excluding about 25,000 copies distributed to members free. The "best seller" has been Alfred Barr's *Vincent Van Gogh*, now in its third printing with sales at nearly 9,000. Beaumont Newhall's *Photography* exhausted its first edition of 3,000 in about eight months and is now in its second revised edition. Mr. Barr's *Cubism and Abstract Art* was exhausted within a year; his *Fantastic Art Dada and Surrealism* sold out within six months and is now in another printing. Monroe Wheeler's *Modern Painters and Sculptors as Illustrators* is in second edition as is Mr. Barr's *Modern Works of Art*.

Other typical sales, listed by Mr. Seitin, are (figures exclude free copies to members): *Cézanne*, nearly 6,000; *Modern Architecture*, more than 3,000; *Machine Art*, 2,000; *African Negro Art*, 2,000. These sales have all been made without any systematic distribution methods or advertising. Arrangements have been made recently with distributors to take better care of this department of the museum's activities.

Founder's Show Opens

The seventeenth Annual Founder's Show of the Grand Central Art Galleries has been installed and will provide, until November 7, one of New York's largest single exhibitions. One hundred and three artists from almost every section of the country are represented with either a painting or sculpture. These will be distributed in November to the lay members of the gallery who annually have the privilege of drawing for a painting or sculpture.

Prior to the drawing, a blank is sent to each lay member on which he makes a list of thirty choices from the current show. The laymen's choices, coming from every part of the United States are believed to represent one of the best barometers of American taste, according to Erwin S. Barrie, manager of the galleries. Invariably, points out Mr. Barrie, the members from the South select the portrait painters as their choice, reflecting the English ancestry of the South. New York members also prefer portraits in painting, but the West and Midwest like landscapes better. Easterners have a special fondness for marine subjects.

Included in the present show, among others, are such well known artists as Wayman Adams, Robert Brackman, George Elmer Browne, Sidney Dickinson, Hovsep Pushman, Jonas Lie, Richard Miller, John M. Sitton, Frederick Waugh, Andrew Winter, and Ogden Pleissner.

1st August, 1939

Oregon State Murals

LAST MONTH Barry Faulkner, nationally known muralist, completed the final panel in the series of historical murals that now decorate the walls of the new Oregon State Capitol at Salem, Oregon. This marks the termination of a three year period of work in which the artist covered more than a thousand square feet of canvas.

The mural gives vivid form to incidents and personages that now loom as decisive factors that determined the direction of much of Oregon's history. One of these incidents, depicted in the *Meeting at Champoeg* panel, highlights the momentous significance that may attach to events of seeming minor importance. Oregon, for example, was until 1846 held by the U. S. and Great Britain under a treaty of joint occupation, citizens of both countries enjoying rights equally. By 1843 a movement to

claim the territory for the United States had gotten under way. A meeting of inhabitants was called in an open field at Champoeg. Here, legend has it, a vote was taken, resulting in a deadlock. One British subject, a French Canadian settler, then joined the Americans, making the vote 52 to 50 and saving the rich Oregon Territory for the United States.

Another panel is devoted to Captain Robert Gray, discoverer of the Columbia River, which he so named after his ship, *The Columbia Rediviva*, the first ship, incidently, to carry the American Flag around the world. Fort Vancouver is depicted in another mural. Here are seen the first white women who crossed the continent overland. Another segment of wall area is devoted to Oregon's industries. The series ends with a large map of the State.

The Capitol Building, a modern structure which was recently built to replace one destroyed by fire, is of advanced design.

OFFICE of the CONTROLLER for the COUNTY of PHILADELPHIA, CITY HALL, Phila.

*By Direction of the
COUNTY COMMISSIONERS
for the COUNTY of PHILADELPHIA*

Sealed proposals will be received by the Controller for the County of Philadelphia

at Room 146, City Hall, Broad and Market Streets, Philadelphia, Pennsylvania

until 12 o'clock noon, Eastern Standard Time on Monday, August 21, 1939

CONTRACT No. 6 for SCULPTURE and DECORATIONS ITEMS 6-A to 6-L inclusive

for Building for the Juvenile and Domestic Relations Branches of the Municipal Court of Philadelphia County to be erected at 18th, 19th, Vine and Wood Streets, in the City of Philadelphia, Pennsylvania

at which time and place said bids will be opened publicly and read aloud by the Commissioners of the County of Philadelphia in the presence of the Controller of Philadelphia County. Awards will thereafter be made by the Commissioners of Philadelphia County.

Copies of plans, specifications and other contract documents are on file and open to public inspection at Room 136, City Hall, Philadelphia, and at the office of Morton Keast, Registered Architect, 1501 Commonwealth Building, 12th and Chestnut Streets, Philadelphia, Pennsylvania. An official copy of said plans and specifications will also be on file in the office of the Controller, Room 146, City Hall, Broad and Market Streets, Philadelphia, Pennsylvania.

Sets of said documents may be obtained from the Architect, Morton Keast, upon deposit of \$5.00 for each contract. Upon return in good condition within five (5) days after opening of the documents, the full amount of deposit for one set will be returned to each actual bidder; and other deposits will be refunded with a deduction of fifty (50%) per cent upon the return in good condition within five (5) days after opening of bids of such sets that have been obtained. If the documents are not returned in good condition within the time herein stated, the entire amount of deposit will be forfeited.

The County Commissioners will not make an award unless they are advised by the Art Jury of Philadelphia as to the satisfactory ability and technical qualifications of the bidder after examination of the statement and data referred to under paragraph: "Performance and Financial Statements", Instructions to Bidders, Page C-3.

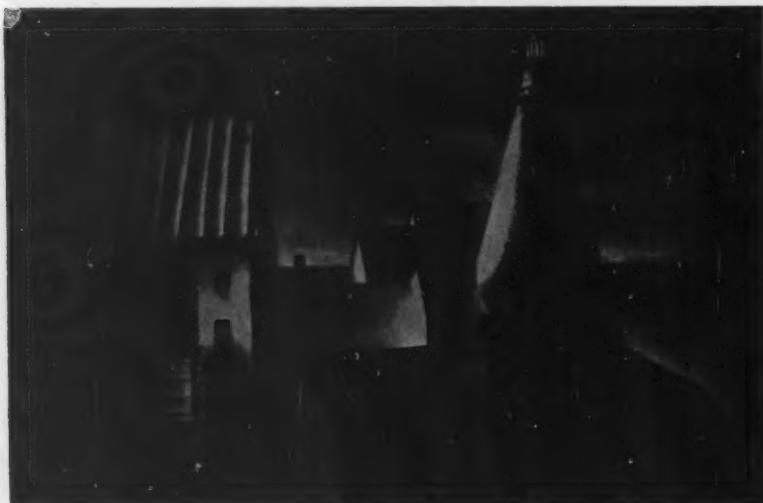
Each proposal submitted shall be accompanied either by a certified check or a surety company's bond in an amount of not less than five (5%) per cent of the bid submitted, which check or bond shall be payable to the County Treasurer of Philadelphia as payee or obligee and shall be forfeited as liquidated damages if the bidder fails to execute the contract documents and furnish bonds as specified within ten (10) days after notification of the award of the contract to him.

No bid may be withdrawn for thirty (30) days after the scheduled closing time for receipt of bids.

The Commissioners for the County of Philadelphia reserve the right to waive any formalities in, or to reject any or all bids.

DR. ROBERT C. WHITE
Controller for the County
of Philadelphia

THE PRINT MAKERS: OLD AND NEW



Lighthouse: SIDNEY RAYNES

Congress Prints Show America at Work

SWELLING THE LIST of galleries presenting shows for New York's August visitors is the Hudson D. Walker Galleries, which, until the 31st, is sponsoring the American Artists Congress' third theme exhibition.

The show, comprising the work of the Congress' print section, is built around the title "America At Work." Occupational activities depicted by the exhibitors are as varied as the techniques used to give them static visual form. The gamut runs from bootleg coal operators to a placid, resting watchman. In between are views of heavy industries and shoemakers, intimate backstage scenes of theatrical action and still lifes of tools, water-isolated lighthouse keepers and land-locked farmers.

The Walker display, in addition to presenting a cross section of American occupations, serves to highlight a trend of the print field

that has been for some time gaining momentum: the swing toward lithography. The current group show, assembled around a theme without media specifications, emerges as an exhibition made up of ninety percent lithographs. Etching, drypoint, aquatint and other technical processes of the printmakers account for only one in ten of the exhibits.

The display is made up of work by a broadly representative list of exhibitors, which includes, among others, Yasuo Kuniyoshi, Lena Gurr, Peggy Bacon, A. Mark Datz, Adolf Dehn, William Meyerowitz, Sidney Raynes (whose *Lighthouse* is reproduced above), Wanda Gag, Nicolai Cikovsky, Lucille Blanch, Elizabeth Olds, Don Freeman, Andrée Ruellan, Louis Lozowick, Anne Goldthwaite, Dorothy Feigin, Irving Lehman, Helen West Heller, Harry Sternberg, and Lamar Baker.

Met Buys Six Kappel Prints

Six prints by Philip Kappel, New York etcher, have been acquired recently by the Metropolitan Museum. Five of the six represent Kappel's favorite subject: men on ships. The artist has traveled far and wide to observe the life of Grand Banks fishermen, sailors on tramp steamers and boatmen of other countries. The six prints are: *Away Forward*; *Old Mill—Connecticut*; *Nile Boats*; *Net Menders*; *Off the Grand Banks*; and *Off Shore—West Indies*.

Kappel has been plying the steel needle since 1922 when, at the age of 21, he made his first etchings and drypoints. In 1924 he won the Bijur Prize with his print, *Repairs*, at the Brooklyn Etching annual, forerunner of today's Society of American Etchers exhibition. Additional awards here and abroad and favorable notice in *Fine Prints of the Year* have followed, and the artist's prints are represented in museums from Toledo to Paris.

Crowds at the Modern

With an average of 1,760% persons streaming daily through the new Museum of Modern Art, the attendance since the opening show began has mounted to 90,000. Goes to show what a sculpture garden, air cooling, and movies will do to help a good art show.

Moderns Displayed

Summer visitors to the Nierendorf Gallery are studying a group of canvases by a diversified group of modern masters. Representing the last generation of French painters is Renoir, whose *Conversation*, a silvery red canvas of his last period, is built around two ample women who sit at a table. Among the contemporary Frenchmen included are André Derain and Maurice Utrillo. Derain's *Mountain Villa*, a predominantly tan canvas, depicts its subject by abstracting it almost to geometric elements. The Utrillo is a lushly pigmented work in which creamy whites and deep, opaque greens reconstruct the aspects of a street corner in a picturesque French village.

From the studio of Germany's Carl Hofer are two exhibits; one, called *Tessereate*, features a compact group of buildings on a mountain top, their volume reaching a climax in the lofty spire of a church. Hofer's other exhibit, *Repast*, is a stark figure piece in which an intently serious couple sit at a bleak table. Marc Chagall, Russia's entry in the Nierendorf show, brings a note of fantasy with his *Russian Village*. The Austrian artist, Oskar Kokoschka, contributes a vigorous *View of Prague*, and Lyonel Feininger has, in his *Starlit Night*, reduced a night landscape to its simplest geometric components.

Hyatt Mayor Gets the Credit

"A book to defy the midnight hours," writes Florence Davies of the Detroit *News* in a eulogy to the \$1 catalogue of the Metropolitan Museum's exhibition, "Life in America." And, she advises, "as many dollars as there are school rooms in the United States should be found, so that each and every one might have this delightful book for reference and for enlightenment of the pupils." So impressed was Miss Davies with the much-commented catalogue that she made inquiries to find out who was responsible for its contents. "The introduction to the catalogue is the work of Harry B. Wehle. For the inspiration for undertaking such a piece of work the compilers point to William M. Ivins, acting director of the museum, but all agree that the lion's share of the credit for searching out the appropriate quotations from history and literature must go to A. Hyatt Mayor, associate curator of prints, who also acknowledges assistance from Josephine L. Allen, assistant curator of paintings. Mr. Mayor must either have an omnibus mind or a surpassing capacity for the midnight oil."

Walter Pendleton Exhibits Marines

A unique plan for exhibition and distribution of his paintings is being followed by Walter Pendleton, New York artist, who has a permanent exhibition of his marines on view at the Cafe Pani, in the Leonori, on Madison Avenue at 63rd St., New York. This cafe, run by a famous New York restaurateur, distributes a coupon to every patron during the period July 15 to August 25, which entitles the holder to participate in a raffle to be held on the latter date of one of Pendleton's works donated by Mr. Pani. The exhibition is held in the lounge and bar of the cafe.

Art Now Sustaining

Fifteen minute weekly broadcasts of "Art in the News" by Dr. Bernard Myers of New York University, is a current N.B.C. Red Network feature, arranged through the cooperation of the National Art Society.

Vollard, Cezanne's Discoverer, Dies

AMBROISE VOLLARD, Paris art dealer who was one of the most important factors in the spread of the French modern movement, died in Versailles July 22 as the result of a motor accident, at the age of 72.

Vollard, who set up a picture shop in Paris while still a young man, is generally credited as having been the discoverer of Cézanne as well as a number of other French moderns. He was the great impresario of young painters; and many who have since become famous were advanced money and otherwise encouraged, as well as launched by Vollard. His shop was frequented by Cézanne, Renoir, Degas and Rousseau from whom he bought many pictures, eventually realizing a fortune from his faith in their quality. In later years Vollard had been active publishing books illustrated by well known French moderns, and a few years ago he wrote his own memoirs which were translated into *Recollections of a Picture Dealer*, published by Little, Brown.

Vollard visited America in 1936 and to newspaper reporters he gave the story of his life. "It was Cézanne who made me an art collector," said Vollard, according to the New York Times, "I was born on Reunion Island in the Indian Ocean, where my father was a notary. He wanted me to become a doctor, but when I almost fainted at the sight of blood he said there was nothing in that idea, so it was decided I should follow in his footsteps. Accordingly, I went to Paris to study law."

"One day, soon after I got there, I wandered into an art shop on the Rue Clauzel kept by a strange old man known to the artists of the quarter as Père Tanguy. In his early days he had been arrested as a radical and he never forgot it, ever afterward taking a great interest in artists who rebelled against academic laws. He let them run up bills and often took their paintings in return for materials. In this man's shop I saw my first Cézanne—a landscape. Well, it hit me 'right in the middle.'

"The thing was simple and direct, with none of the accepted ideas of beauty. Immediately the law seemed dead for me, and as I stood looking at the canvas I resolved that I would make every sacrifice to surround myself with works of art."

Vollard met Cézanne in 1895 and arranged the first exhibition of the artist's works. "My most vivid recollection of Cézanne," said Vollard, quoted in the Times, "is of him bending over his easel and suddenly, in a fit of rage at his inability to get the effect he wanted, sticking a knife through the canvas. Unlike Renoir, who was a very rapid worker, Cézanne toiled over his pictures. He painted very thinly, and where his canvases are loaded with pigment it is because of many applications of thin color. I had to pose 115 times for his portrait of me and when he left off I asked him what he thought of it. 'The shirt is not bad,' he replied."

Vollard rarely bought pictures singly, reports the New York *Herald-Tribune*, "but, convinced of the genius of some unrecognized artist, he made wholesale purchases, sometimes as many as fifty. He had dozens of canvases by Rousseau, which only he and the painter had seen. Hundreds of pictures which he had bought for as little as \$20 each he later sold for sums ranging up to five figures. He was very much the business man, a trait which, coupled with his ability to recognize a genius, made him one of the most successful dealers."

"Some said he had little personal enjoyment



AMBROISE VOLLARD

of art despite his ability to recognize it. He was often called a 'picture miser.' Once he had convinced himself of a painter's merit he would acquire as many of his pictures as he could, store them away and then wait for the artist to become generally popular."

During his visit to America Vollard was the guest of Etienne Bignou of New York and Dr. Barnes of Merion, Pennsylvania. Interviewed at the time by a representative of THE ART DIGEST who was anxious to learn what Vollard thought of American art, the picture dealer made an imposing appearance. Built stockily, with a heavy, yet trimmed beard, he possessed a pair of brown sultry eyes that held one completely fascinated as he talked. Vollard professed ignorance on the matter of American art and preferred to talk about French art and how much he dreaded crossing the Atlantic. "I'll be back in thirty years," he said, with a pointed reference to *mal de mer*. When pressed for a comment on American art and told that the "American scene" was then in predominance as opposed to the copying of French moderns, Vollard observed, "A wine must smell of its soil."

Young Americans at Kohn's

Each summer since 1933 the Fifth Avenue jewelry firm of Theodore A. Kohn & Son has cleared its showrooms to make way for exhibition of oils and watercolors by young American artists. Thus, during the summer season, artists have been accorded a gallery in which to present their work without charge, and the jewelry firm has had a host of visitors.

The current exhibition, which closes August 18, presents 20 oils and watercolors by Jeanne L. Nurick, who is making her initial appearance in the Kohn galleries. Her work, predominately landscape in subject, is based on pattern achieved by extreme simplification. Wide areas of territory become almost geometric designs and smaller, more limited subjects are depicted by a very few strokes using two or three simple washes.

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38 West 57th Street, New York, N. Y.

"Have a Masterpiece"—Do Louvre Ears Burn!

WHILE NO TRACE of the Watteau painting stolen recently from the Louvre has been discovered, the Paris press and the towns' wags are having an uproariously good time at the expense of the Louvre officials' pink ears, according to the New York *Herald-Tribune*. It seems that after the theft of the picture, through some bureaucratic mixup the press was informed about the theft before the police. That has been the peg of a number of jokes. Another concerns the officials. -Writes the *Tribune's* Paris correspondent:

"French newspapers said museum officials were 'indifferent to the Indifferent.' It seems that Jacques Jaujard, assistant director of the museum and the first official informed of the robbery, immediately telephoned to Georges Huisman, of the Ministry of Education.

"M. Huisman suggested that M. Jaujard telephone to M. Abraham, personal secretary to Minister of Education Jean Zay, and tell him about it. M. Jaujard couldn't find M. Abraham's telephone number and there the matter rested for twenty-four hours.

"M. Jaujard thought M. Huisman was tending to the affair and M. Huisman thought M. Jaujard or M. Abraham was working on it."

Another stunt used by the Paris jesters is to steal other Louvre pictures during unguarded moments. One paper, *Aux Ecoutes*, has broadcast an invitation to the world at large: "Come to Paris and take back a masterpiece as a souvenir of her treasures."

"A reporter for the weekly picture newspaper, *Match*," relates the *Tribune* correspondent, "walked into the Louvre with a photographer and took another painting, La Hire's *Virgin and Child*, whose value is estimated at 100,000 francs, off the wall. With the photographer busy, he tucked the painting under his arm and walked briskly out of the gallery corridor and down the stairs. He met an acquaintance, stopped, shook hands and went on, leaving the acquaintance convinced that he carried a copy of some painting under his arm. He reached the exit and waited there before an unguarded door, finally calling a guard, identifying himself and returning the picture. It took little more than three minutes.

"A Parisian editor borrowed one of the best copies of *L'Indifferent* from an art dealer. The copy could be told from the original only by an expert. A girl tucked the copy under her arm, the day after police went to work on the case, and sauntered toward the Louvre.

"Photographers took pictures of her asking directions of a policeman in the courtyard of the Louvre Museum; from a soldier stationed before the Palace of the Ministry of the Interior, and from a detective who stood on guard before Police Headquarters. All three must have seen the picture. None questioned her. Paris roared with laughter."

Adam, in Eden, Awaits Eve

Jacob Epstein's *Adam* has found \$93,625 (newspaper reports) Eden at Blackpool, a popular English seaside resort. A London publisher has rented the seven-foot sculpture at that price for exhibition purposes. Epstein is now planning a companion statue to represent Eve. The figure of *Adam*, which created a sensation when it was recently exhibited at the Leicester Galleries, represents primitive man as the fount of all mankind. Though done in fearful and realistic proportions, the sculpture does not lack an inevitable British understatement. Epstein, a sensitive portraitist in bronze between times, appears regularly each year with a new sensation.



Gracie Square: HARDIE GRAMATKY

Ferargil Annual

THE FERARGIL GALLERIES' annual summer watercolor show this year attracted favorable attention from New York critics. Current through the first part of August, the exhibition presents to summer visitors a cross section of the type of watercolor work being done by some of the medium's best-known practitioners.

"Arrangement contributes not a little to the show's interest," wrote Emily Genauer in the New York *World-Telegram*. "Next to *Flower Pattern* by Demuth, for example, a paper vividly and lushly patterned all over its surface with Demuth's shimmering color and near abstract forms, has been hung Lauren Ford's *Bethlehem*. Never was a piece more delicately drawn, more precise in every respect, more sensitively and neatly set in an expanse of untouched white space than the Ford piece. Then there are Barse Miller's brightly colored, carefully drawn, spirited designs, as interesting for their subject as for their animated execution. And in contrast is Frank Currier's *Woody Landscape*, all liquid tone and with practically no design to detract from subtle chromatic variations."

An addition to the show is Hardie Gramatky's *Gracie Square*, reproduced above. A sprightly and spirited view of an historic corner of New York, the Gramatky entry was last seen in the Whitney Museum's annual American watercolor show.

Agnes Tait, Charles Campbell, Gilmer Petross, Paul Sample, James Fitzgerald, Clarence H. Carter, James Green, and Charlotte Berend are other watercolorists whose Ferargil exhibits were sought out for mention by critics.

Plaza Art Auction's Season

Sixty sales, an attendance of 100,000 and a gross total of \$650,045.02 marked the past auction season for the Plaza Art Auction Galleries, New York, dispersers of antique and modern furniture, paintings by old masters and contemporaries, prints, oriental rugs, silver, china, glassware and other objects of art.

Among the outstanding art sales held in the 59th Street galleries were the dispersals of art property from the J. Horace Harding Collection; French Provincial furniture for Barrie and Desmond; a distinguished modern painting group arranged by James St. L. O'Toole; and a collection of Currier and Ives lithographs. Sales were conducted by the galleries' regular auctioneers, the Messrs. E. P. and W. H. O'Reilly and E. P. O'Reilly, Jr.

"Bauhaus Helotry"

The Bauhaus principles of art education have been widely publicized in the past year through an exhibition at the Museum of Modern Art (Dec. 15, 1938, ART DIGEST), an elaborate book published by the museum and through the activities of its founder, Walter Gropius, who is now head of the department of architecture at Harvard, and its former teachers who have come to America to spread its gospel, such as Moholy-Nagy, who has opened his own school in Chicago. The original Bauhaus school, which flourished shortly after the war in Germany, supposedly developed new principles in art education. But were they new? Harvey M. Watts, Philadelphia educator and critic whom old readers of THE ART DIGEST will recall as the detonator of the Dartmouth College Orozco controversy of several years ago, takes acid issue with the "new helots," or slaves, as he calls them, and maintains that their "new" principles were derived without acknowledgment from America—from practice long established in America's applied art and vocational schools.

By HARVEY M. WATTS

For sheer impudence not to say impertinence, it is impossible to surpass the recent publication of the Museum of Modern Art, New York, glorifying Gropius and all the Gropiuses, Moholy-Nagy and the various hyphenated ismatines who make up the sum and substance of the Bauhaus propaganda group, entitled *Bauhaus 1919-1928*. The impertinence consists in that Alfred H. Barr, Jr., the Director of the Museum of Modern Art, in order to exalt these exalted helots, for that is what that are, feels it necessary to abase himself as well as American art education and American university education, which he identifies with his own presumably unfortunate experiences, in order to give his imprimatur to everything that the Bauhaus School of Art ever stood for from student pranks to campstool chairs and super abstractions; and the impudence is the gross misrepresentation of what American schools of art have done for over fifty years.

Mr. Barr grovels before the egregious claims of Gropius and tries to make you believe that the courses in modern art in American colleges began with "Rubens and ended with a few superficial and hostile remarks about Van Gogh and Matisse" and that architectural schools began "with gigantic renderings of Doric capitals and ended with Romanesque skyscrapers." All this was supposed to be just twenty years ago. And, of course, the salvation of Germany and particularly of America lies, supposedly, inherent in the Bauhaus beginnings of 1919, whose various efforts, derived without acknowledgment from American practice, are now assumed by Mr. Barr to be the only thing needed to redeem our art and education of today.

Bauhaus Glorification

As those who saw the recent Bauhaus show in New York and those Americans who visited Dessau before it folded up well know, there is no "arty" vagary, from that which suggests the drawings of feeble-minded children to the beer-hall caprices of students who designed costumes which Gropius finally had to frown upon in favor of the more common current costume of today, that this publication does not reveal.

In a way, this Bauhaus glorification is its own condemnation. They, the Bauhauserites, assisted by Mr. Barr, and presumably backed by some of our ignorant millionaires who dole on being in the van, have nothing to conceal.

They put their worst foot forward, and, lo, as footprints on the sands of time they are sufficiently grotesque to warn all, except the infatuated. But, while all this has a humorous side, it has a serious side, since the browbeaters are at work; and in Chicago, Boston and Washington one is supposed to accept the dictates of Gropius, through what might be called the Barr sinister; and the American background and the actual facts about American schools, of the fine, applied and industrial arts, are completely falsified through every implication that is made by Barr that it was the Bauhaus that first set down the only principles in art training worth paying attention to.

Extra Curricula Jocosities

In this Bauhaus book even the extra curricula jocosities of Bauhaus student life are recorded in a properly solemn manner as if they represented basic fundamentals of diversions of a great civilization of which the United States is wholly ignorant and whose significance is absolutely unrecognized over here. But what are the facts? What indeed is the use of talking about the Bauhaus "improvised" student orchestra in which the accordion, banjo, traps and saxophone figured, supposedly to the complete overthrow of everything Germany had done for music in the past, when compared with the fact, of which Barr and Gropius are wholly ignorant, that music in the Public Schools of America has developed to an extent unknown in Europe in that there are 156,000 school orchestras and bands in the United States, those in the upper grades reaching the highest excellence of trained competency covering all the important instruments used in the greatest of orchestras? It is true that our newly arrived helotic immigrants are unfamiliar with this, for, indeed, it was Einstein who, being greeted out in Los Angeles on his way to learn something about astrophysics at the great Mount Wilson Observatory, expressed surprise when he found out that he was greeted by thousands of American school children who sang beautifully in chorale works that were worth while. They really sang!

The "New" Principles

And as for art, the director of the Museum of Modern Art grows ecstatic over Bauhaus principles, supposedly unknown to the great schools of applied art in this country, such as the Rhode Island School of Design, the Pratt Institute, the Moore Institute, Philadelphia School of Design for Women, and the Pennsylvania School of Industrial Art—some of these reaching back to ninety-five years ago in their foundations—since these practical schools are supposed not to know, to quote Barr:

1. That most students should face the fact that their future should be involved primarily with industry and mass production rather than with individual craftsmanship.

2. That teachers in schools of design should be men who are in advance of their profession rather than safely and academically in the rear-guard.

3. That the school of design should, as the Bauhaus did, bring together the various arts of painting, architecture, theatre, photography, weaving, typography, etc., into a modern synthesis which disregards conventional distinctions between the 'fine' and 'applied' arts.

4. That it is harder to design a first rate chair than to paint a second rate painting—and much more useful.

5. That a school of design should have on its faculty the purely creative and disinterested artist such as the easel painter

[Please turn to page 28]

The Art Digest

The Field of American Art Education

Mechau for Columbia

COLUMBIA UNIVERSITY's new director of drawing, painting and sculpture is Frank Mechau, Colorado artist who has just been appointed to the post. Winner of three Guggenheim Fellowships in art, Mechau will take over his new duties Sept. 27, according to an announcement by Dr. Nicholas Murray Butler, president of Columbia.

The artist last year won a National Academy award for his painting *The Last of the Wild Horses*, and has executed a mural, *Dangers of the Mail*, for the new Post Office building in Washington.

Born in Wakeeny, Kansas, in 1904, Mechau began his studies at the University of Denver and continued them at the Denver Academy of Fine Arts and at the Art Institute of Chicago. Three years of European study followed, after which he returned to America and became the first Colorado artist to win a Guggenheim Fellowship out of a field of 6,000 applicants. Two additional Guggenheim awards came to him subsequently, and during the tenure of one of them, in 1938, he traveled in Mexico studying the murals of Diego Rivera and Orozco. For two years Frank Mechau was an instructor in the Colorado Springs Fine Arts Center. Numerous exhibitions and prize awards have during the past few years added lustre to his national reputation.

N. Y. U. Gets \$50,000

ONE of the most recent grants announced by the Carnegie Corporation is a \$50,000 fund assigned to New York University's Institute of Fine Arts. The money will be used to purchase books, lantern slides, photographs and other scholarly materials of a permanent character, most of which will be used in the Institute's new quarters in the 80th Street residence of the late Paul M. Warburg.

"The Institute," explained Dr. Walter W. S. Cook, its director, "already has the nucleus of a sound collection of basic books on the history of art for advanced study in the various fields covered by more than 40 courses, but the grant will enable us to develop a project of using microfilm in art history teaching. The possibilities of this type of teaching aid were indicated this spring when Dr. Fiske Kimball, former head of this department of the University and now director of the Philadelphia Museum, photographed a complete exhibition of recent Flemish art on microfilm at very small cost."

Microfilm, by means of which it is possible to record a great amount of reproductive material in almost microscopic space,

would enable the Institute to record important exhibitions and collections and later project them for intensive seminar study. The grant may make possible important pioneering in this field of photographic recording and projection of contemporary and historical art.

The university's Carnegie grant will also be used to augment the Institute's collection of maps and photographs, provide for the proper storage of slide negatives, and provide projectors for all seminar rooms.

Professor Nichols

DALE NICHOLS, prominent Mid-western painter and illustrator, is the first artist to be appointed a Carnegie visiting Professor of Art at the University of Illinois. Nichols, who has taken a large number of awards in both the fine and commercial art field, is a nationally known exhibitor and is one of few Chicago artists included in the collection of New York's Metropolitan Museum. As Carnegie visiting professor, Nichols will practice art for observation, demonstrating his technique and giving informal talks on art and its various sociological implications. He will not conduct a formal schedule of classes.

Rexford Newcomb, dean of Illinois' College of Fine and Applied Arts, commenting on the appointment said, "at Illinois the applied arts are about as important as the fine arts. In Mr. Nichols we have a man of high standing in each field. His sane, logical, wholesome, common-sense views about life and art should be of infinite value in interpreting art and the relationship between art and life to the student-body in general."

Nichols, who is 35 years old, has risen rapidly to national prominence in the ten years he has been painting. His successful career stems from only seven months of training, which was taken at the Chicago Academy of Fine Arts, and the Chicago Art Institute.

Bauhaus Streamlining

"From Los Angeles we hear that the increasingly successful Art Center School," writes Glenn Wessels in the San Francisco *Argonaut*, "has received a Carnegie grant in order to reform its teaching along the lines of the transplanted Bauhaus, the Chicago modern industrial art school which is under the guidance of the functionalist, Moholy-Nagy."

A Panel, Not a Canvas

Subscriber William K. Drewes corrects THE ART DIGEST's reference in the last issue to Leonardo's *Mona Lisa* as a canvas. The famous Louvre painting is on a panel, not canvas.

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"Bauhaus Helotry"

[Continued from page 26]

as a spiritual counterpoint to the practical technician in order that they may work and teach side by side for the benefit of the student.

6. That thorough manual experience of materials is essential to the student of design—experience at first confined to free experience and then extended to practical shop work.

7. And, lastly, that because we live in the 20th century, the student architect or designer should be offered no refuge in the past but should be equipped for the modern world in its various aspects, artistic, technical, social, economic, spiritual, so that he may function in society not as a decorator but as a vital participant."

As to mass production, we have the hundred years tradition of the Sandwich Pressed Glass output, now collectors' pieces, and still continued by our great glass houses, while in other lines it was John Cotton Dana of the Newark Art Museum who publicly demonstrated that mass production in America years ago—long before Gropius was ever heard of—had made it practically impossible to buy anything ugly in the department stores or even in the five and ten cent stores along decorative lines. Everyone of the things mentioned in paragraph three have been done by our leading schools of the applied arts, both for men and women. And in the famous Woman's School in Philadelphia, the Moore Institute, not only has weaving been taught practically but the students make up the complicated Jacquard loom cards which can be put on the commercial machines in any mill; and as for "designing a first-rate chair," paragraph number four: in this same school the students design the chair, visit the workshop and turn over minute measured designs for the cabinet workers to execute in every detail.

"Old Hat" With Us

Paragraph five has also been lived up to resolutely for generations in these older schools, and paragraph six is one of the very capstones of the work in the Textile School of the Pennsylvania Museum, as indeed in most of the other leading art schools, and in the older technical institutes in the eastern part of the United States. And, above all, as to paragraph seven, there is nothing stated in that paragraph that is unknown to the teaching, or the school practice of our leading schools of design, since it is all quite the casual and "old-hat" method of procedure, and does not have to be imported as a novelty.

One might quote Barr's rather sycophantic remarks that a carefully documented history of the Bauhaus should "be prepared by a dispassionate authority," but one quotes this merely to suggest to Barr, Gropius and Moholy-Nagy—the last-named having landed on our shores a year or so ago, telling us that our art schools and architectural schools knew nothing of methods or materials or anything else—as a matter of poetic justice to include our own schools in this "dispassionate study." For it is certainly plain to those who know that none of these Gropius fundamentals will be news to our schools or to our great industrialists, or to the various steel plants, or research laboratories, such as those of Eastman, or the duPont laboratory experimenters who have made so many materials and plastics and have given a universal recognition and a name to cellophane as the thing of the hour, now used on every stage and in every school. One wonders how long this disparagement of our own work is to continue; but, at least, it is timely to call attention to the methods of what may be called the new helotry.

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Deadline Oct. 15 For Guggenheim

ARTISTS, students and writers desiring to apply for a 1940-41 Guggenheim Fellowship must file their applications with the secretary of the Guggenheim Foundation not later than Oct. 15 of this year. Because of a large number of inquiries regarding these fellowships, THE ART DIGEST is glad to print herewith full information concerning these applications.

The stipend of (normally) \$2,500 for a period of twelve months "for research in any field of knowledge and for creative work in any of the fine arts" is available each year to about 40 to 60 men or women, citizens of the United States, married or unmarried, between (normally) the ages of 25 and 40.

"The Committee of Selection," reads the prospectus, "will require evidence that candidates are persons of unusual capacity for research, demonstrated ordinarily by the previous publication of contributions to knowledge of high merit, or that they are persons of unusual and proved creative ability in some of the fine arts. Definite plans for their proposed study must be presented by all candidates. The Foundation will consult with responsible scholars and artists regarding the value and practicability of the projects presented and the personality and promise of the applicants."

Applications must be made in writing on or before Oct. 15, 1939, by the candidates themselves, in the form prescribed, addressed to Henry Allen Moe, Sec.-Gen., John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York, N. Y. Final selections of Fellows for 1940-41 will be made in March, 1940. Application forms will be mailed upon request.

Artists who intend to apply for these fellowships are asked to refrain from submitting examples of their work until asked to do so by Mr. Moe. Also, rather than writing long autobiographical letters to the foundation, the artists should ask for application forms only (which will be forwarded by return mail) and furnish the more detailed information when requested either on the forms or by the secretary.

Moholy-Nagy Opens New School

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The school began two summer sessions on July 10th, planned to give students a condensed version of the organization's regular curriculum. One session being held in the school's Chicago headquarters, offers basic workshop practice and represents the substance of the Bauhaus education, giving the artist and art teacher an opportunity to become acquainted with its principles. The school's other session is being held at Somonauk, Illinois, 60 miles west of Chicago. The courses here, not as intensive as those in the city branch, are emphasizing drawing, work in color, photography, modelling, lectures and discussions on art, architecture and technology which incorporate workshop training.

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Summer: Contemporary Watercolors.

BALTIMORE, MD.
Walters Art Gallery *Summer: Paintings of Mohammedan hands by 19th Century artists.*

BOSTON, MASS.
Institute of Modern Art *Summer: Contemporary New England Oils.*
Museum of Fine Arts *Summer: Paintings, Drawings & Prints, New England Collections.*

BROOKLYN, N. Y.
Brooklyn Museum *Summer: Popular Art in America.*

BUFFALO, N. Y.
Albright Art Gallery *Summer: The Artist in the World.*

CAMBRIDGE, MASS.
Fogg Museum *Summer: New England Genre.*

CHICAGO, ILL.
Art Institute *Summer: Sporting Prints & Drawings.*

Lakeside Press Galleries *Summer: Exhibition of Illustrated Books.*

CINCINNATI, OHIO
Art Museum *Summer: Old Masters and American Prints.*

CLEARWATER, FLA.
Art Museum *Summer: Contemporary American Art.*

CLEVELAND, OHIO
Museum of Art *To Aug. 20: Three Centuries of American Architecture; Summer: Contemporary European Prints.*

CONCORD, N. H.
State Library *To Aug. 26: Dog Life by George Brower, Jr.*

DENVER, COLO.
Art Museum *August: 45th Annual Exhibition.*

FLAGSTAFF, ARIZ.
Museum of Northern Arizona *To Aug. 16: Arizona Landscapes by Robert Atwood; Aug. 19 to Sept. 3: Watercolors by W. Blodgett.*

HONOLULU, HAWAII
Nickerson Galleries *Summer: Paintings, Watercolors and Prints.*

LOS ANGELES, CALIF.
Dalzell Haifeld *Summer: Modern French Paintings.*

Los Angeles Museum *Summer: William Glackens Memorial Exhibition: Paintings and Prints "Dürer to Dali."*

Municipal Art Commission *August: Paintings by Arnoldo Rubio.*

Tone Price Gallery *Summer: Contemporary Americans.*

Stendahl Galleries *Summer: Contemporary Americans.*

MANCHESTER, N. H.
Currier Gallery of Art *Summer: Midsummer Exhibition of Paintings, Prints and Sculpture.*

MONTGOMERY, ALA.
Museum of Fine Arts *August: Paintings by Dixie Art Colony.*

MYSTIC, CONN.
Art Association Gallery *To Sept. 10: Annual Exhibition.*

Newark Museum *Summer: Retrospective Exhibition by Joseph Stella; Oriental Art; American Folk Paintings.*

NEW HAVEN, CONN.
Yale Gallery of Fine Arts *Summer: Masterpieces of New England Silver, 1650-1800; Collection of Washingtoniana and Americana.*

NEW LONDON, CONN.
Lyman Allyn Museum *To Sept. 5: Bead Embroideries.*

* * *

NEW YORK CITY, N. Y.
A. C. A. Gallery (52WS) *August: Group Show of American Artists.*

* * *

SIDNEY LAUFMAN

The National Academy last spring elected sixteen artists to associate membership. The new associates, most of whom are now resident in New York, comprise eight painters, two sculptors, two architects and four graphic artists of national reputation.

The painters are: Frederick K. Detwiller of New York, born in Easton, Pa., in 1882; Henry George Keller, instructor in the Cleveland School of Art, born in Cleveland in 1870;

Sidney Laufman of New York, born in Cleveland in 1891; Herbert Meyer of New York and Vermont, born in New York in 1882; Cathal O'Toole of Long Island City; Charles Prendergast of New York and Connecticut, born in Boston in 1868; Gordon Samstag of New York, born in New York in 1906; and Keith Shaw Williams of New York, born in Marquette, Mich.

The sculptors elected are Karl Gruppe of New York (born in Rochester in 1893) and

Pierre Matisse (51E57) *Summer: Modern French Paintings.*

Guy Mayer Gallery (41E57) *Summer: Contemporary Prints.*

Metropolitan Museum of Art (5th at 82nd) *Summer: "300 Years of American Life," Sculpture by Henry Clews, Jr.*

Midtown Galleries (605 Madison) *To Aug. 24: Drawings by Midtown Group.*

Milch Galleries (108W57) *Summer: Group of Selected Contemporary Americans.*

Montross Gallery (785 Fifth) *Summer: Contemporary Americans.*

Charles Morgan Gallery (37W57) *Summer: Summer Group Exhibition, Paintings, Watercolors and Prints.*

Pierpont Morgan Library (29E36) *Summer: Illuminated Manuscripts; Master Drawings; Historical Letters & Documents.*

Morton Galleries (130W57) *Summer: Watercolor Exhibition.*

Museum of City of New York (Fifth at 103—Free Daily Ex. Mon. 10 to 5, Sun. 1 to 5) *Summer: History of New York Crystal Palace: One Hundred Years of New York State: 1785 to 1885; Development of the Skyscraper in New York.*

Museum of Modern Art (11W53) *Summer: Art in our Time.*

Museum of Natural History (Central Pk. West & 77th St.) *Summer: Paintings of Coast Indians of North West by Frederick K. Detwiller.*

Newhouse Galleries (5E57) *Summer: Old Masters.*

Arthur U. Newton Gallery (11E57) *Summer: English Portraits.*

Nierendorf Gallery (18E57) *Summer: Modern Art.*

Pen & Brush Club (16E10) *Aug.: Views of New York.*

Perls Gallery (3E58) *Summer: Modern French Paintings.*

Public Library (Fifth at 42nd) *Summer: American Printmakers.*

Pynson Printers (229W43) *Summer: Papermaking by Hand in India.*

Raymond & Raymond (40E52) *Aug. 7 to 31: Terra Cotta Editions of Sculpture by American Artists.*

Frank Rehn (683 Fifth) *Summer: 20th Annual Exhibition.*

Paul Reinhardt Galleries (730 Fifth) *Summer: Contemporary European & American Arts.*

Riverside Museum (310 Riverside Dr.) *Summer: Latin American Exhibition.*

Robinson Galleries (126E57) *Summer: Contemporary American Sculpture in Limited Editions.*

Salmagundi Club (47 Fifth) *Summer: Annual Summer Exhibition.*

Schaeffer Galleries (61E57) *Summer: Old Masters.*

Schneider-Gabriel Galleries (71E57) *Summer: Diminutive Paintings.*

Schluth's Galleries (15 Maiden Lane) *Summer: American and Foreign Paintings.*

Jacques Seligmann (3E51) *Summer: Mackay Collection.*

E. & A. Silberman (32E57) *Summer: Old Masters & Antiques.*

Studio Guild (730 Fifth) *Aug.: 3rd National Revolving Exhibition.*

Mrs. Cornelius J. Sullivan (460 Park) *Summer: French Moderns.*

Town Hall Club (123W43) *To Aug. 26: Paintings by Paula Eliasoph.*

Tricker Galleries (21W57) *Aug.: American Sculpture & Paintings.*

Valentine Gallery (16E57) *To Aug. 31: Modern Art.*

Walker Galleries (108E57) *Aug.: Contemporary Americans.*

Westermann Galleries (20W48) *Summer: Group Show.*

Weyhe Gallery (794 Lex.) *Aug.: Prints, Modern American & Foreign.*

Wildenstein & Company (19E64) *Summer: "Great Tradition of French Painting."*

Howard Young Gallery (1E57) *Aug.: Old Masters.*

* * *

NORTHAMPTON, MASS.

Smith College Museum *Summer: 19th & 20th Century Paintings & Sculpture.*

OGUNQUIT, MAINE

Art Center Building *Aug.: 17th Annual National Exhibition.*

Barn Gallery *Aug.: Paintings and Prints by Members.*

PITTSBURGH, PA.

Carnegie Institute *Aug.: Paintings by Pittsburgh Artists.*

PITTSFIELD, MASS.

Berkshire Museum *To Sept. 5: "The World Today," Paintings by New York Artists.*

PORLTAND, MAINE

L. D. M. Sweat Memorial Museum *To Sept. 3: Contemporary American Painting and Sculpture.*

PROVIDENCE, R. I.

Museum of Art *Aug.: Rhode Island Architecture.*

ROCKPORT, MASS.

Old Tavern Galleries *Aug.: 19th Annual Exhibition, Paintings, Prints & Sculpture.*

ST. LOUIS, MO.

City Art Museum *Summer: International Watercolors.*

SAN FRANCISCO, CALIF.

M. H. de Young Memorial Museum *Summer: "Frontiers of American Art."*

Graves Gallery *Summer: Group Show by Western Artists.*

Museum of Art *Aug.: Self-Portraits through the Ages; Bauhaus Exhibition.*

Schaefer Galleries *Aug.: Old Masters Drawings.*

SEATTLE, WASH.

Art Museum *Summer: Master Graphic Artists; Oriental Art; American and European Painting and Sculpture.*

SPRINGFIELD, MASS.

George W. V. Smith Gallery *Summer: "Art in Everyday Use in Early New England."*

SPRING LAKE, N. J.

Monmouth Hotel *Summer: Paintings by Pauline Ward Mount.*

STATEN ISLAND, N. Y.

Summer: Children's Work of Museum Art Class.

WASHINGTON, D. C.

Whyte Gallery (1707 H, N.W.) *Aug.: 1st Annual Summer Exhibition of D. C. Virginia and Maryland Artists.*

WICHITA, KANSAS

Art Museum *Aug.: English Sporting Prints.*

WILMINGTON, DEL.

Art Center Building *To Sept. 10: Loan Watercolor Exhibition.*

WOODSTOCK, N. Y.

Artists Association *Aug.: Annual Exhibition.*

WORCESTER, MASS.

Art Museum *Summer: Early New England Print Makers.*

EUROPEAN SHOWS

PARIS, FRANCE

Musee Galeries *Summer: French and Foreign Marionettes; The Aubusson Tapestries.*

BERLIN, GERMANY

International Archaeological Congress *Aug. 21 to 26.*

DRESDEN, GERMANY

Aug.: Five Centuries of Saxon Portraiture.

THE NETHERLANDS

Aug. 8 to 16: National Art Week.

BRESCIA, ITALY

Summer: Review of the Brescia Renaissance School.

FLORENCE, ITALY

Riccardi Palace *Summer: Medici Exhibition, Illuminated Manuscripts, Paintings and Sculpture.*

MILAN, ITALY

Palazzo dell'Arte *Summer: Works of Leonardo da Vinci.*

ROME, ITALY

To August 31: Quadrennial Art Exhibition of Italian Artists.

VENICE, ITALY

Palazzo Giustinian *Summer: Masterpieces of Paolo Veronese.*

GENEVA, SWITZERLAND

Geneva Museum *Summer: Masterpieces from The Prado Museum.*

Heinz Warneke, also of New York.

The graphic group includes: Samuel Chamberlain of Marblehead, Mass., born in Cresco, Iowa, 1895; Paul Landacre of Los Angeles, born in Columbus, Ohio, 1893; Robert Riggs of Philadelphia, born in Decatur, Ill., 1896; and Harry Wickey of Cornwall Landing, N. Y., born in Stryker, Ohio, 1892.

The two architects, both from Boston, are William Truman Aldrich and Henry Richardson Shepley.

The Art Digest

BOOKS

REVIEWS & COMMENTS

"No More Walls"

"A GREAT bulky, genial, slow-moving, frog-faced man, in weather-worn overalls, a huge Stetson hat, well-filled cartridge belt, large pistol at his side, vast paint and plaster stained shoes"—this is how Diego Rivera, Mexico's muralist-cubist-revolutionist-legend, appeared to Bertram Wolfe as the Mexican artist lumbered along a scaffold applying paint to one of the countless walls that now reflect his fire and his genius.

Diego's fire and genius, his monstrous energy, his conversion to Communism, his lively imagination and his magnificent disdain for conventionality in all its forms, make him sure-fire material for biography that is both significant and exciting. Bertram Wolfe's *Diego Rivera*, published early this season at \$6 by Alfred A. Knopf, New York, carries an overtone of those two qualities. Built around Rivera the man, it makes, by the very nature of its volatile subject, more interesting reading for the layman than would perhaps have been the case had Wolfe sought to project the man using his art as the starting point. But the book, with its host of reproductions and its conscientious description of the artist's works, has, nevertheless, great interest for initiates, functioning as a faithful report and record of artistic accomplishment.

The biographer, in keeping with his straightforward treatment of Rivera, laid out his book simply and chronologically, beginning with a chapter titled "A Child is Born," and continuing, after titles of the boy genius scrawling his first murals on the family wallpaper, through "A Painter in Search of Himself," and on through "Journey to Moscow," "The Battle of Rockefeller Center," and ending with "No More Walls." Along the way, of course, are clinical chapters devoted to the many women who have played an important part in Rivera's life.

Rivera, a precocious young painter, entered the San Carlos Academy at the age of eleven. Then came study in Madrid, and next, as it did to nearly all his contemporary artists, came a Paris period. Here, as a cubist, Rivera rounded out the 14 years of his European stay, returning at the age of 36 to his native Mexico. His return kindled in him a tremendous love for the land of his birth. He made the problems of the peons his own; and his murals, which soon found acres of wall space available, became imbued with a missionary fervor that attempted to rearrange his world, to remake it into a harmonious entity. He espoused Communism. His unyielding devotion to his political and sociological convictions made him ever more outspoken against those factions he deemed obstructive to his goal. He encountered opposition, naturally, for those able to become his patrons were the very ones against whom he was striking. Now, at this stage of his life, Wolfe laments, there are "No More Walls."

Flamboyant, intense, and humane, Diego Rivera comes competently and uncriticized from the pages of Bertram Wolfe's volume. Perhaps from the pages of a subsequent biographer he will loom brilliantly to life, reflecting more profoundly and more understandingly the environmental climate upon which his spirit feeds.

BOOKS RECEIVED

AESTHETIC MOTIVE, by Elisabeth Schneider. New York: Macmillan; 136 pp.; \$1.75.

Searching a common ground of aesthetics for the warring theories of evolution, relativity, Marx, and Freud.

MODERN FURNITURE MAKING AND DESIGN, by Rodney Hooper. Peoria: Manual Arts Press; 160 pages; profusely illustrated; \$4.

Showing variations of treatment in the design and construction of contemporary domestic furniture and woodwork.

A FULL LIFE, The Story of Van Dearing Perrine, by Lolita L. W. Flockhart. Boston: Christopher Publishing House; 302 pp.; \$2.50.

The intimate story of an American artist from his days as a lad in the pioneer period of the West with no money but with a vision, to the realization of a full artistic life.

PLASTER CASTING FOR THE STUDENT SCULPTOR, by Victor Wager. London: John Tiranti; 96 pp.; illustrated; paper cover; 6 shillings.

Explains the complicated process of moulding the sculptor's model into plaster. Contains a chapter on papier maché by Eric Hart.

10 YEARS OF INDUSTRIAL DESIGN, by Henry Dreyfuss, with a foreword by Gilbert Seldes. New York: The Pynson Printers; 47 halftone illustrations with text; not for sale.

A handsome record of Dreyfuss' work from 1929 to 1939, which includes intelligent transformations of the appearance of Hoover vacuum cleaners, Western Union offices, the 20th Century Limited, Goodyear tires, and Big Ben alarm clocks, etc.

MATERIA PICTORIA, An Encyclopaedia of methods and materials in Painting and the Graphic Arts, Vol. 1, Painting, by Hesketh Hubbard. New York: Pitman Publishing Corp.; 321 pp.; \$3.50.

Defines terms, gives formulas, and provides a vast store of other information (much of it hitherto unpublished) in a well compiled volume.

THE GREEK TRADITION, edited by George Boas. Baltimore: Johns Hopkins Press; 206 pp.

The publication of papers contributed to a symposium on the subject at the Baltimore Museum of Art last month.

New England Works Circuited

Soon to circulate throughout the New England states is an extensive exhibition organized by the Boston Studio Group. Comprising portraits, figure studies, landscapes, seascapes, oils and watercolors, the traveling show has as its object acquainting New England with the accomplishments of the artists who are closely associated with the art scene in Boston. Among the exhibitors are Bernard Keyes, Richard Briggs, Elmer Greene, Jr., McIvor Reddie, Frederick Wallace, Audrey J. Soule, Irene Higgins, Agnes Abbot, Richard Leavitt, Carol Coletti and Arthur Johnson.

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Sloan Book Coming

THE AMERICAN ARTISTS GROUP, organized in 1935 to promote popular appreciation of American art, begins its fifth year of work by broadening its sphere of activity to include the publication of authoritative books on art. Early in September the group will issue the first of three books in a series that aims to present an authentic record of artists who have significantly contributed to this period in the history of American art.

The first scheduled publications are *Gist of Art*, by John Sloan; *And He Sat Among the Ashes*, a biography of Louis M. Eilshemius, written by William Schack; and *Autobiography of an American Artist*, by Jerome Myers.

In each work the artists set forth their points of view, methods and purposes in simple and direct language, avoiding the clichés and hieroglyphics that tend to obscure art and make it the exclusive property of pseudo-intellectuals.

The Sloan book will be illuminating to the general public on the creative procedure of an artist and at the same time will be of assistance to artists and students. The 300 reproductions of the artist's paintings and drawings, together with his sometimes heterodox comments, will reveal the chronological development of the artist and of the critic of painting and of life. By discussing the problems of color, form and drawing, Sloan clarifies his philosophy of art for the guidance of both the picture-looker and the picture-maker. Sloan does not hesitate to point out in certain of his own pictures errors that students should strenuously try to avoid.

William Schack's *And He Sat Among the Ashes* is probably the first complete and authorized biography of Eilshemius, painter and eccentric, self-styled Mahatma who also writes poetry, fiction, drama and music—and letters to the editor.

Out of Eilshemius' rich and varied life, which has been seasoned by travel through all parts of the globe and spiced with adventure, Schack has fashioned a critical biography which aims to establish Eilshemius as a kind of American Gauguin. The tragic effect of the artist's long-delayed recognition makes a poignant story. Serving the biographer as source material were the subject's letters, diaries and travel records, and, perhaps more important, long years of close personal acquaintance.

Artists who have read the proof sheets of Jerome Myers' *Autobiography of An American Artist* claim, according to the American Artists Group, that it is on a plane as high as that of his paintings: rich in imagery, vital in ideas and poetic in feeling. One of the organizers of the famed 1913 Armory Show, Myers has spent much of his life fighting for the right of artists to take their subject matter from the life of the streets and the people if they so choose. The book is said to recreate the mood that characterized the art of the past generation. Serving to preserve the aspects of New York life that flourished in past decades are 150 reproductions of Myers' works.

According to present plans, the American Artists Group series of volumes will be an expanding one, the ultimate aim being to have at some future date an authoritative volume on every American artist, who, through 50 or more years of creative activity, has achieved a solid reputation.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

American Art Week Plans: San Francisco

The entire program for the celebration of American Art Week at the San Francisco World's Fair is not yet complete. Long lists of artists have been sent in from several States, from which the Committee will choose for the invitation exhibition at the Fair during November and December. Full particulars will be given in the September issue. Special programs have been arranged for every day of American Art Week, beginning Nov. 1.

New York World's Fair

October 25th is the day which has been set by the Fair authorities as American Art Day, American Artists Professional League. Plans here also are not yet definitely arranged, but we expect to hold the luncheon in the National Advisory Building. This is a beautiful exclusive club which has been arranged for Mrs. Vincent Astor and her group of hostesses. Mrs. Astor expects to attend the luncheon and will be our guest of honor. Mr. Holger Cahill will speak on the art of the Fair, and the meeting will be opened by the League's National Chairman, Mr. F. Ballard Williams. In the Hall of Special Events Mr. Harold Reynolds will show a technicolor motion picture—"Famous Artists at Work"—together with a film of Carl Roters painting a water-color mural; this mural is now in the Consolidated Edison Building. Accompanying the

films will be a talk about the artists shown. Special events will take place in the Contemporary Art Building, and a reduction in rate will be made for a group visit to the Exhibition of Old Masters. Full details will be ready before September.

Puerto Rico—The 49th State

This is the slogan of the Island, whose population is devoted to the ideals of American democracy. Puerto Rico is determined to enter the Union in spite of opposition. They do not consider themselves "non-contiguous territory."

Our flourishing Chapter in Puerto Rico, under the able Chairmanship of Gretchen Kratzer Wood, is smarting under a decided injustice, which should be rectified. While in Washington, Governor Winship, who opened the first American Artists Professional League exhibition in Puerto Rico, spoke with Mr. Edward Bruce in regard to murals in Puerto Rico. Mr. E. Rowan was sent to the island at the time of a competition held through the Treasury Department—Procurement Division for two murals in the Mayaguez Post Office. Mayaguez is one of the largest towns on the island, outside of San Juan. Mr. Rowan was to look over the art situation and sit on the competition jury. A Puerto Rico artist finally won the contest, after corrections and changes had been made in his plans. This pleased the League Chapter, for he lives near Mayaguez, and the \$2,000 would mean

a good deal. Mr. Rowan spent ten days on the island, and although the best part of his time was devoted to matters other than art, he declared himself discouraged with the artistic work he saw, even though he had not viewed the productions of the best artists. Mr. Rowan reported to Washington that there were no artists or art work worth bothering about in Puerto Rico. He recommended that, since there is money to be spent for murals in some of the Government buildings, it would be better to send a recognized mural painter from the United States to do them.

On a visit to Puerto Rico several years ago, we saw some splendid examples of work by resident artists. Definitely, these are the ones who should be commissioned to do the work; these artists know the island's history better than any stranger; they do good work, and they need the money. Take the wonderful Casa Blanca for instance, which was built in 1523 by Ponce de Leon, the first Governor of Puerto Rico. There is wall space here for interesting murals, and money to pay for them, as one per cent of money spent for building and restoration is allowed for mural work. No outside artist should be invited to come to Puerto Rico to paint versions of the island, when local men can do the work at least as well as, or better than, some of the painters whose murals fill our United States Post Offices with trite subjects and dull work.

Elinor Glines, corresponding secretary of the Puerto Rico Chapter, held a fine exhibition of paintings of Puerto Rican flowers in the galleries of the Studio Guild in New York this spring. Mr. L. O'Neil, another member, has taken such interest that he has edited several quarterly bulletins on the activities of the American Artists Professional League and has sponsored several exhibits. Gretchen Kratzer Wood has had two portraits unveiled since Easter at the Polytechnic School in San German. Mrs. Frances C. Horne, Second Vice-President of the Chapter, is a recognized painter of wild flowers and birds, having worked for eleven years with the president emeritus of the New York Botanical Gardens. Cesar Bulbeno, another League member, is one of the most important of the mural painters; he also designs elaborate carnivals.

The Puerto Rican Chapter has had letter paper printed for itself, conforming with that issued by the National Executive Committee. Their officers are: Gretchen Kratzer Wood, Chairman; Ole Bent, First Vice Chairman; Frances Horne, Second Vice Chairman; E. Glines, Corresponding Secretary; F. A. Guilemety, Recording Secretary; D. A. Hernandez, Treasurer; Adolfo de Hostos, Advisor; Colonel J. W. Wright, Historical Monuments; H. H. Wright, Gardens; M. E. Stuckert, Photographs. Assistant Chairmen: Arecibo, J. T. Martinez; Mayaguez, E. M. Lee; San German, E. M. Morris; Ponce, M. Pou; Aguirre, Leo R. O'Neil. There are sixty-five active members in the Chapter, and a drive is being made for many more. Plans for American Art Week are in preparation all over the island. Business people and heads of organizations are beginning to recognize these artists and to ask for their advice on artistic matters. The Chapter is interested in having an art project established—a school with several good art teachers. They are trying to get this through the local reconstruction program, the P. R. R. A., and are campaigning for it. They are in communication with Washington, and expect favorable results.

New Jersey's Successful Exhibit

Many sales of paintings are being reported from the show arranged by the State Chapter of the American Artists Professional League

[Continued on page 33]

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Legal Action Taken

Miss Joanne de Bruyn, a young Belgian artist, came to New York on her way back to Belgium from Honolulu.

When in New York City, she entered into a contract with the Delphic Studios for an exhibition of her work. She advanced to Alma Reed, the proprietor of the studio, certain sums of money. A receipt was given to Miss de Bruyn stating that the money was to be used to advertise the exhibits in six newspapers in the City of New York, and also stated that 2,000 catalogs would be printed containing cuts.

Miss de Bruyn complained that the terms of the contract were not kept; that advertisements did not appear in six newspapers; that the catalog was not prepared as agreed, and that generally, the exhibition was not conducted in the manner it was represented it would be conducted. Miss de Bruyn demanded the return of the money she had paid but was unable to get any satisfaction. She had exhausted all of her funds and finally friends suggested that she communicate with the American Artists Professional League for assistance. Miss de Bruyn contacted Mr. Albert T. Reid, National Vice Chairman of the League. Acting for the League, Mr. Reid communicated with its attorney and advanced the necessary disbursements to commence an action against the Delphic Studios.

A summons was served upon the studio owner and she defaulted in filing an answer. A judgment was then entered against her and an execution issued to a Marshal of the City of New York.

After the Marshal went to the Delphic Studios and made a levy, the proprietor made a settlement.

The settlement was sufficient to enable the League to pay some of Miss de Bruyn's

debts in New York and still be able to send her a check in Belgium.

Warning

Artists are warned to be on the lookout for a glib salesman who needs just a couple more pictures to complete his exhibition. In the process, and for something or other, he attempts to collect five dollars. In this he has been fairly successful. The League is taking this matter up with the District Attorney, and artists are advised to be on their guard. If he turns up, we suggest that you go ahead with negotiations, refraining from making any agreements or advancing any money, and immediately report it to the secretary.

For the Information of World's Fair Visitors

A new edition of *Art in New York* edited by Florence N. Levy, has been recently issued by the Municipal Art Society. This is larger than the previous edition (five by seven and a quarter inches) and contains ninety-six pages, with numerous illustrations, a map showing the location of twenty-two museums and a supplement "Current Exhibitions." The price remains the same, 25 cents. "Current Exhibitions" sells separately for 5 cents. These prices have been made possible by the contributions of museums, art schools and art dealers to a publication fund.

Special \$5.00 packages have been prepared, consisting of twenty copies of *Art in New York* with "Current Exhibitions" tipped in at the back and twenty-five separate copies of "Current Exhibitions." A new edition of "Current Exhibitions" listing showings for August, September and October is now in press, and will be ready for distribution shortly.

Women's Activities [Continued from page 32]

at Hotel Warren, Spring Lake, beginning June 30th. One hundred and twenty-two paintings and pieces of sculpture by League members are on exhibition until September 5th. On that date five cash awards will be presented. Each Wednesday a program covering all subjects pertaining to art is presented for the benefit of artists from the shore regions and the general public. The speakers scheduled include: F. W. Woolrich, Molly Hand, F. Ballard Williams, A. Waldron, Ulric Ellerhusen, Edmund Magrath, Miss Fortiner, Fritzi Cleary, Avery Johnson, Florence T. Green, Haynsworth Baldwin. Mrs. William Wemple, Mrs. Thomas Flockhart and Mrs. L. M. Koerner make up the efficient Committee.

Maryland

Mrs. Florence Lloyd Hohman reports that the recent Miniature Show at the Maryland Chapter House Art Galleries, attracted 2,197 visitors from nine states. Mrs. Hohman writes: "Our American Artists Professional League Chapter House will stand endowed through the year if I guide its destinies. Shall I do it?" The answer is, most emphatically, "Yes!"

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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Cincinnati, O.

FORTY-SIXTH ANNUAL EXHIBITION OF AMERICAN ART, Oct. 7-Nov. 5, at the Cincinnati Museum of Art, Cincinnati, O. Open to all artists. Media: oil, watercolor, sculpture. Jury of Selection and prizes. Last date for return of entry cards Sept. 5; last day for arrival of exhibits Sept. 18. For full information address Cincinnati Art Museum, Cincinnati, O.

New York, N. Y.

FIRST ANNUAL EXHIBITION OF THE AMERICAN VETERANS SOCIETY OF ARTISTS, through October, at the Barbizon Plaza Art Galleries, 101 West 58th St., New York City. Open to all artists who have served in the armed forces of the United States during the World War. Media: oil, watercolor, graphic arts. Fee \$1.50 for print or drawing; \$2 for watercolor; \$2.50 for oil. Jury of Selection. Submission of work Sept. 5-9. For information address: Charles Andrew Hafner, Chairman, Membership Committee, American Veterans Soc. of Artists, 112 West 54th St.

TWENTY-SIXTH ANNUAL EXHIBITION OF THE ALLIED ARTISTS OF AMERICA, November 11-26, at the Fine Arts Gallery, New York City. Open to all artists. Media: oil, watercolor, mural designs and sculpture. Entry fee. Jury of Selection and prizes. Prospectus to be mailed in October. For information address the Secretary, Howard Spencer, 140 West 57th St., New York City.

Portland, Ore.

EIGHTH ANNUAL EXHIBITION OF PAINTING AND SCULPTURE, Oct. 21 to Nov. 19, at the Portland Art Museum, Portland, Ore. Open to all artists. Media: oil, watercolor and sculpture. Jury of Selection. Last day for return of entry blanks Sept. 30. Last day for arrival of exhibits Oct. 6. Cash prizes totalling \$175. For information address: Portland Art Museum, Portland, Ore.

Pomona, Calif.

LOS ANGELES COUNTY FAIR NATIONAL WATERCOLOR EXHIBITION, Sept. 15-Oct. 1, at the Los Angeles County Fair, Pomona, Calif. Media: watercolor. Jury of selection. Two purchase prizes, \$400 and \$200. Closing date for entry blanks Sept. 1. For information address Los Angeles County Fair, Pomona, Calif.

Syracuse, N. Y.

EIGHTH ANNUAL CERAMIC EXHIBITION (ROBINEAU MEMORIAL), Oct. 1-30, at the Syracuse Museum of Fine Arts, Syracuse, N. Y. Open to all American artists. Jury, many prizes, circuiting of works. Last day for receiving entries Sept. 18. Prospectus to be mailed early in September. For information address: Miss Anna Wetherill Olmstead, Director, The Syracuse Museum of Fine Arts, Syracuse, N. Y.

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ROCKPORT ART ASSOCIATION, Rockport, Mass. 19th ANNUAL EXHIBITION. Oils, Water Colors, Sculpture, Etchings, Drawings and Designs. July 1 to September 5.

All Spanish Art Treasures Are Found Safe

THE LAST WHIFF of smoke from the war in Spain has floated off into the best-forgotten past and the inventory of art has been taken. A tense world long awaited the report and, to the credit of man, the Spanish masterpieces are safe and sound.

To the defeated Loyalists the thanks of the world are being offered, and to the efficient labors of the Republican Junta del Tesoro Artístico and the French-formed, pessimistically-named Committee for the Salvage of Spanish Art Treasures further thanks are due. Through their combined efforts, at a time grim in the lives of all, seventy trucks rumbled barely in advance of Generalissimo Franco's Spring drive, over the Pyrenees and into France loaded with the precious contents of the Prado. On they continued, to Geneva, and throughout last month and this month a selection of some of the best are being exhibited in the Switzerland capitol before their return to General Franco's Spain.

One great work—El Greco's greatest—was not removed at all throughout the duration of the war. This, the famous *Burial of Count Orgaz*, the safety of which caused the world agonizing months amid wild rumors, was itself safely buried amid kindly sandbags; and when the evacuation of the city was necessary, neither the mayor nor the city council would consent to the painting's removal. Undamaged it still hangs today in the Church of Santo Tomé, Toledo, another war wiser.

There were some casualties, inevitable since there was so much packing and unpacking. "A wall fell on and almost irreparably damaged two Goyas—the famous *Riflemen in La*

Mörcos and *Los Mamelucos*—as they were being hauled from Valencia to Barcelona," reports *Newsweek*. "A packing case chaffed a 12-inch gash in a Velasquez portrait of King Philip IV." Very slight abrasions were noticed by the London *Times* correspondent in Rubens' *Three Graces* and Titian's *Emperor Charles V* and Goya's *Family of Charles IV* is thought to have suffered two dents.

But the *Maids of Honor*, the *Surrender of Breda*, the *Majas*—nude and draped—the *Spinners*, the *Forge of Vulcan*—the hundreds of other great paintings that made the Prado and Escorial and other treasure houses of Spain a mecca for all world travellers for centuries—all are safe today, despite Nationalist charges that the Loyalists had ravaged them.

Disappointing News for New York

A flat denial of the rumor that the great Italian masterpieces now on exhibition at the Golden Gate Exposition will be later shown in New York was made on June 2 by the Italian Ministry of Popular Culture when the question was put to him by the Magazine *Newsweek*. "Our experts decided damage from overseas travel would be negligible," the director told *Newsweek*. "These same men now agree the overland journey would be extremely harmful no matter how careful the packing. Obviously no insurance—no matter what its limits—can compensate for the ruin of a single masterpiece. From San Francisco the pictures will be returned to Italy, never to go abroad again."

Burial of Count Orgaz: El Greco



The Art Digest

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